THE NEW YORK DRAMATIC MIRROR.

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WILL IT LIVE?

BY WILLIAM GILLETTE

Of course this never ceasing clamor about the decline of the drama wearies us very much; this unending denunciation of the present methods of stage-craft is not altogether inspiring to those of us who are spending our life-energy in the work so denounced; this everlasting denial that there is any value whatever in modern dramatic productions is not strictly encouraging to the toiling dramatist of to-day; and the constantly reiterated demand, from the various writers who honor the theatre with their opinions of it, that managers quit giving the public the poverty-stricken efforts of the present age, and place before their patrons the works of the ancients, is not the most cheerful reading for managers who have tried it, or for anyone who has a slight acquaintance with what is known as theatrical business.

But there is no possibility that a single one of these unpleasant features of journalism and periodicalism will be discontinued. Writers for the press have at all times insisted that the drama was on a decline, and they will forever continue to do so. Stage methods have been duly denounced since the earliest epoch of which there is a record, and there is not the faintest hope that the denunciation will ever cease. There has never been a time when the dramatic work of the day was not held in lower esteem by those who elected themselves its judges, than that of some other day; and upon every occasion when people in paying numbers are induced, either by the phenomenal personal magnetism of some famous actor, or the unusual popularity of a company, in combination with the striking magnificence of a revival, to attend performances of one of the "standard" dramas, the literary air will resound with the usual comments upon the obstinacy and pig-headedness of managers in general for not at once devoting themselves exclusively to the presentation of such plays, since it is now absolutely demonstrated that the public yearns to see them.

Before composing essays upon Art, Trade, Politics, Crime, Medicine—almost anything that could be named—it is generally considered desirable that a person should know something about the matter of which he treats. In book reviewing, or in writing of Music, Painting, Architecture, or even such very ordinary matters as the cooking of cutlets or the blacking of boots, one hardly presumes to make public his views unless he has some slight acquaintance with the subject in hand. No such limitation prevails when it comes to a discussion of the drama. From the correspondent of the country newspaper, who crams himself with all the cheap and windy tittle-tattle of the town, and periodically vomits the indigestible mass upon an unoffending rural community, to the dignified editor-in-chief of the metropolitan journal; from the "syndicate" letter-maker, the magazine writer and reviewer, the literary critic, art critic and local editor, down even to the indignant subscriber who writes letters to his paper signed "A Theatregoer," each must have his more or less occasional whack at the drama; each must have views; each must show himself witty, keen, vigorous in attack and denunciation, scathing in satire, and terrible when it comes to violent invective—and it hardly ever fails to come to that. When the theatre is under treatment, anybody and everybody may make a diagnosis, prescribe remedies, and recommend the most dangerous of surgical operations.

There are, however, a number of reasons why we need not feel cast down by the torrent of censure, abuse, despair and lamentation which is thus ceaselessly poured upon us and the work in which we are interested. On the contrary, those who hold and publish these very debilitating opinions are the ones who stand in need of consolation and sympathy, for when it is remembered that they have from the earliest times been wielding what is supposed to be the extraordinary power of the press in desperate endeavor to discourage every advance in the methods and arts of dramatic representation; that they have been engaged in fighting to the death—and invariably to their own death—every theatrical innovation, and that their persevering efforts have never at any time been rewarded with the slightest success, one is almost tempted to shed a tear or two over the places where they are—or ought to be—buried.

It is supposed to be a virtue to pity the blind, and, perhaps, in less degree, the deaf. These people seem to be suffering from a combination of the afflictions named. It is only to be regretted that an all-wise Providence, in order to protect the rest of the community, did not see fit to continue the list of calamities and make them dumb.

Without stopping to consider in detail the innumerable statements, misstatements and counter-statements which are contributed from time to time to the various publications of the day upon the general theme of the drama's degradation and collapse; not even dwelling upon the almost ludicrous injustice which is invariably done, of bringing into comparison the few masterpieces which have appeared in the course of centuries with the very lightest and least meritorious of the farces and burlesques of to-day; only briefly alluding to the fact that these severe rebukes and denunciations are aimed entirely in the wrong direction, since it is the theatregoing public and not the managers or authors who control the character of the performances which shall be presented, I would like to speak briefly of two or three points that occur to me when I am so unfortunate as to be obliged to read an essay or critique from the pen of one of these mourners for the things which have been, but which refuse to be again.

If there is a simple and evident fact, it is that the development of the drama, from its earliest or what might be called its savage state, to the condition in which we find it at the present time, has been along the line of approach to actual human life. Its progress, though not always steady, has been irresistible. The more closely the representation came, in everything which it was desirable to portray, to absolute reality, and the less that was left to the imagination of the spectator, the stronger its hold and the greater its influence upon him. The preference of the public for dramas depicting the various phases of life as they live it, or as they suppose their fellow beings to live it, is so evident and so overwhelming that it seems almost an impertinence to announce it, and yet the mourners display complete ignorance that such a thing exists. They are continually calling out for some great man to arise and write a play which shall contain the classic poetry and diction of the old school. There are doubtless many men in existence who could do this thing, but they will never arise. The reason is simple enough. The public will no longer attend a theatre to hear poetry recited. They even prefer a howling melodrama or a foolish farce, which has some slight semblance in its dialogue and characters, if not in its incidents, to the living beings of the present day. Whatever may have been the habits of the ancients, it is not now the custom for people to carry on conversations and soliloquies blank verse.

Coupled with this demand, but far more universal, is the outcry raised on the subject of literary merit. This may be regarded as almost a watchword. It is the chief weapon with which the witless and uninformed attack the modern drama. Undoubtedly originating with the studious and cultured critic, it has sifted all the way down through the innumerable varieties of writers for the press, reaching even to the correspondents, who babble about it and parrot it over and over, until it is likely that the printers, to save trouble, keep the expression in type like an obituary article, ready to throw in at a moment's notice. No matter how natural, how strong, how thrilling, how noble in motive, how free from low aims a drama may prove, we are certain sooner or later to hear that it lacks one thing, and that is literary merit. I take this to mean that the dialogue used is not elegant, correct, faultless in style, graceful, divided into proper periods, etc. It is of no use to point out the fact that the characters represented in the play would not use such language; that if it were put into their mouths a blow would be dealt to the reality of the scene or situation which would be likely to prove fatal; that while the public of one-hundred-and-fifty years ago apparently enjoyed listening to such compositions, people prefer at the present time to devote themselves to the drama itself, and they make that preference so very distinctly felt at the box-office that it would simply close the theatre to ignore it. The reply would invariably be made that if this is the case we should "educate people up to it." That would undoubtedly end the discussion. It ought to.

There is another reef that seems, from the inarticulate wails heard on all sides, to have even now pierced the hull of the already sinking dramatic ship, and which must therefore hasten its progress to the bottom. That reef is Realism.

The vessel has certainly been sailing directly toward this point ever since it has been possible to take observations, but under the supposition that it was a safe anchorage, and not a dangerous shoal. The very bone and sinew of the modern drama is Realism. Every gain in its power and effectiveness has been but a gain in the fidelity with which it counterfeited actual life. Every dramatist who writes, every actor who acts, every scenic painter who paints, makes an effort toward realism in his work. And the success of that work, provided that there is something worth presenting, is exactly in the ratio that it approaches to the realistic and life-like. It is not alone in the line of the drama's progress, but is the very centre and point toward which that progress has been made. To it may be traced the interdiction of poetry in the text, and the use of "literary" language for characters to whom it would be inappropriate; the tendency to reduce the changes of scene and the period of time in which the action is supposed to take place, together with innumerable other modifications of recent years.

And what absurdities we hear about this matter of realism. One would conclude that to practise it made it necessary to dramatize mud from the streets, and introduce cows and swine upon the scene of a "society" drama. The high and inspiring, the noble, pure and true, is as proper a field for realistic and life-like setting forth as are the slums and the barnyards. Idealism itself can sink to any depth. Realism can rise to any human height. It is the timber and rock and iron from the bosom of Mother Earth, of which lofty and imposing structures may be built, as well as low and ungainly hovels; where may be sheltered all that is noblest and most admirable in life, as well as that which is most filthy and contemptible. The ideal may soar gracefully in the clouds above, and be admired by those who are able to see, but it cannot take the great heart of humanity with it, and it is with the heart that the drama is most concerned.

A well-known author and adapter of plays, seemingly wearied with strife, has recently expressed the opinion that it would be well if the primitive conditions of stage representation might be restored; that an audience would be better off if the scene, instead of being carefully and elaborately set before them, were left to their imaginations, assisted by the "conjurations" of the poet, as is the case with readers of romances. I confess myself unable to understand how such an opinion can be held. Still, for the benefit of those who are victims of views like this, I will venture to point out the fact that what they desire so much may be obtained, even at this late day. In Bleatville, Iowa, and some thousands of other small towns throughout the country, the conditions of stage representation are still more or less primitive. Once in a while it is the misfortune of a talented company to be obliged to give a performance in one of these places, and upon such occasions it is noticeable that the spectators get all the imagination they want. Sometimes that is about all they do get.

But of all the accusations which it is fashionable to hurl against the drama of our time, the most appalling is this: *It cannot live.* The mere announcement of this awful doom is supposed to blight at once the unsuspecting playwright, to paralyze what little vital power he possesses, and to freeze the very ink in his pen.

The drama of to-day cannot live. I, for one, am perfectly willing to admit it; but I am pleased to be able to add that the dramatist can, which is a distinct gain in one direction, at least. To me, however, it appears that there is a gain in the other direction as well.

The nearer the drama approaches to the setting forth of human life as it actually exists, the more powerfully does it appeal to the hearts of the living, breathing people, and the clearer and more perfect is the mirror which is held up to nature. We are not now permitted, even were the ability for so doing at command, to employ the comparatively indestructible materials formerly made use of in the language of acting plays. These elements, however poetic and admirable, however perfect as literary gems, however highly polished and lasting in themselves, if introduced into the present drama would destroy that living spirit of humanity which belongs to it by right, and to it alone of all the arts, and would make of its personages sculptured forms of marble and bronze when they should be human beings—not as wonderfully symmetrical and exquisitely moulded perhaps, but capable of representing with greater truth, and therefore greater power, the wonderful play and action of human lives and human motives, desires, passions, hopes and fears upon and about each other, which is the end and aim of the acting drama.

While the sculptor is confined to the use of stone and clay, the painter to colors and pigments, the poet to words and figures of speech, and the novelist to "conjuring" with written descriptions and conversations, in embodying the thought he desires to express, it is the privilege of the dramatist to use living beings whose profession it is to fashion themselves and their actions for the time, according to his will, and whose environment is made to resemble, as closely as may be, that with which he desires to surround his characters. Can anyone deny that the dramatic, of all others, is the realistic art?

And how does this bear upon that dreadful prophecy that the modern drama is not destined to live? It simply confirms it. If our work is true and faithful to the life of our time, it will not be so of the life of a future age—unless humanity ceases to change. It is not possible to embalm the dramatic works of this generation by injecting into their veins poetic and studied forms of speech, so that they may resist, to some extent, the inroads of time, and lie like mummies to be occasionally galvanized into the semblance of life by some powerful magnetic star. It is the living breathing, life and spirit of to-day that should animate them, and with that life they must pass away.

A piece of sculpture may stand for centuries; a great painting or fresco, a poem or a musical composition may endure for a few hundreds of years; but men and women can live but a lifetime, and it is of men and women that the modern drama is or should be made. Its highest attainment is not the poetry which plays upon words, metaphors, and figures of speech; not the poetry that measures itself into periods, or tickles and distracts the ear with the jingle of rhyme, but the poetry of human life.

Henry Guy Carleton, dramatist, will contribute a paper entitled "The Dramatic Millennium," next week.

ORANGE BLOSSOMS.

On Sunday last, J. Duke Murray, the well-known business manager for Milton Nobles, was married, in Brooklyn, to Mary Davenport. The ceremony was a private one and took place at the residence of Mr. Nobles, No. 139 First Place. Mr. Nobles acted as best man.

Mr. Murray, who has managed Mr. Nobles' business for more than eight years, is deservedly popular in the profession. He is honest and straightforward in his business transactions and his courteous and gentlemanly treatment of those under him has made him an universal favorite.

Miss Davenport has been with the company almost the same time as Mr. Murray.

GEORGE OLMI, who has been ill with pneumonia, was sufficiently recovered last night to resume his place in The Brigands at the Casino.

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BROADWAY—THE PRINCE AND PAUPER, 8 P. M.
CASINO—THE BRIDGERS, 8:15 P. M.
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KOSTER AND BIAL'S—PRINCE LAVENDER'S RECEPTION 8 P. M.
LYCEUM THEATRE—THE CHARITY BALL, 8:15 P. M.
MADISON SQUARE THEATRE—AUNT JACK, 8:30 P. M.
NIBLO'S GARDEN—BLUEBEARD, JR., 8 P. M.
NEW PARK THEATRE—THE GONDOLIERS, 8 P. M.
PEOPLE'S THEATRE—THE STILL ALARM, 8 P. M.
STAR THEATRE—THE SENATOR, 8 P. M.
TONY PASTOR'S—TWO MACS SPECIALTY COMPANY, 8 P. M.
THIRD AVENUE—WOMAN AGAINST WOMAN, 8 P. M.
UNION SQUARE THEATRE—THE COUNTY FAIR, 8:15 P. M.

TO THE POINT.

THE MIRROR is always free from blackguardism and evidences of blackmailing schemes.—*New Orleans Picayune.*

THE MIRROR is a good dramatic paper, and is not run to accommodate a poor class of readers with stage scandals.—*Brooklyn Eagle.*

It is a credit to its editor, and is well calculated to win that respect for American dramatic journalism which must be accorded within very limited circles.—*Buffalo Courier.*

THE MIRROR is easily the leading dramatic paper of the United States, and its editor deserves great credit for having refused to resort to dishonorable methods to force people into taking his paper and advertising in it.—*Charleston, S. C., World.*

THE DRAMATIC MIRROR is the cleanest, handsomest and cleverest of theatrical journals.—*Kansas City Star.*

THE MIRROR is one of those dramatic papers—all too few—which no family is ashamed to have seen on its library or parlor table. Its editor knows what clean people want.—*Leadville, Col., Herald-Democrat.*

One of the best features about THE DRAMATIC MIRROR is that whatever its promises its results are even better.—*Boston Journal.*

Mr. Harrison Grey Fiske deserves the highest praise for giving to the people a thoroughly clean and altogether excellent dramatic paper—one that can be relied upon. THE MIRROR has become probably the first paper of its kind in the world.—*Atlanta Constitution.*

THE DRAMATIC MIRROR is the leading paper of its class in this country, and maintains that position because of its cleanliness and manly purpose, and also because it always has the latest news in theatrical matters.—*Los Angeles, Cal., Times.*

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THE DRAMATIC MIRROR stands at the head of all theatrical publications. Its high literary and moral standard lifts it away over the heads of other professed dramatic papers, and its whole-souled devotion to the welfare of the profession makes it a power for good.—*Galveston, Tex., Opera Glass.*

A consistent, intelligent, and sincere friend of the players.—*Brooklyn Standard-Union.*

THE "WELL-KNOWN ACTOR."

HOW convenient to the newspaper-writer is that famous old journalistic "prop.," "A well-known actor!" He is almost as handy, and quite as ubiquitous as those other celebrated standbys, "Subscriber," "Constant Reader," "Citizen," "Vox Populi," "Justitia," etc.

His utility is practically unlimited. He can be made to father any opinion or any idea the paper does not care to utter on its own account. He can be deftly introduced by an interview, or artistically referred to in an editorial, or made to do duty as the author of a letter to the editor; he can be used to sustain a weak position, or he can be withered with sarcasm or scarified with invective. In fact, he is as useful in the average sanctum as a chest of tools is in the house.

THE MIRROR has no need of the "well-known actor," and would scorn to resort to him if it had. But we always smile when we see him bobbing up serenely in the columns of our esteemed contemporaries to fulfil his Pooh-Bah duties—he is such a dear old friend. He made his appearance in the Chicago *Herald* the other day, for the purpose of criticising the Actors' Fund and its methods of affording relief to sick and destitute professionals.

He said, on this occasion that he did not believe in the Fund "as it is handled now," because to secure assistance from it "a Western actor must measure out several yards of red tape and spend weeks in waiting before he can get a cent."

We regret to see the "well-known actor" demonstrating such a sublime disregard for sacred truth. There is no red tape to be measured out in such cases as he refers to. Immediately on receipt of a dispatch from the Fund's resident secretary in Chicago, or from any reputable actor or manager, asking help for a worthy case, it is always promptly granted. Neither the "well-known actor," nor the Chicago *Herald* can name a contrary instance.

The reason for the "well-known actor's" misstatement is found in his subsequent remarks:

> Chicago is a big theatrical center now. Her people contribute liberally to the Actors' Fund. And I believe that a slice of it should be placed with two or three responsible managers here to relieve passing necessities. DR. WOLF HOPPER, one of the trustees, thinks so too, and he has agreed to agitate the matter at the next meeting. Manager MORTON is the local secretary of the Fund, and a portion of it deposited here would save him many trips into his own pocket.

If Manager MORTON makes "many trips into his own pocket" he does not properly fulfil his function as Corresponding Secretary of the Fund. His business is to report all cases brought to his attention, at once. If he does not do so, but prefers instead to relieve distress from his private purse, he is draining himself illogically—and recklessly.

There is no reason why the Actors' Fund should entertain the absurd proposition to place a portion of its moneys on deposit in Chicago. Money is being constantly sent to that city; no more has come from it to the Fund's treasury than from other large cities—less, proportionately, in point of fact. Of the twenty odd thousands of dollars that constitutes the annual income of the Actors' Fund, about $17,000 is raised right here in this city of New York.

But then, Chicago's greed is as infinite as Chicago's "gall."

BOSTON'S DEAD-HEADS.

WE are pleased to observe that the Boston *Herald*, adopting a suggestion we made some time ago, has investigated and exposed the official "dead-head" system in Boston. The managers of the principal theatres gladly placed all the necessary information at the disposal of the *Herald*, and its revelations are decidedly interesting.

It appears that the city of Boston only exacts a license of $5 a year from the theatres. But the difference between this nominal sum and the $500 charged the managers in New York is overbalanced by the other requirements that are in force. The services of policemen are charged for by the Boston municipality. The aldermen reserve the right of free entrance at all times to the various places of amusement, and, in point of fact, the same privilege is claimed for all the officials, their families and friends.

The consequence is that the managers are besieged by an army of dead-heads to whom refusal means war. When the demands of the Aldermen are not complied with in the degree and manner that they think proper, inspection of the theatre buildings is ordered, or some other official device is utilised to injure the business of the offending manager.

Now, the Boston managers are demanding relief from the infliction, and they hope to find some means of compelling it. New York seems to have some advantages, theatrically speaking, after all.

A BRUTAL LIBEL.

IN her plucky determination to secure the punishment of the notorious blackguard who stands accused of libelling her in a cowardly and infamous manner, the woman who has secured his indictment deserves, and will no doubt receive, the hearty sympathy and support of all the decent men and women in the dramatic profession.

This woman is ill, crippled and bed-ridden. Nevertheless, she proposes to push the prosecution of the vile wretch to the end. She will not be swerved from her purpose. She has been grossly and falsely maligned, and she says that she will not rest until she has obtained complete vindication and the amplest redress the law grants for such wrongs. The successful accomplishment of her purpose will be a boon to the people of the stage. In endeavoring to put this unmitigated scoundrel behind the bars, she is doing a good service to the profession at large.

It is a significant commentary on the pusillanimity of the certain element in the profession that have long been the objects of the heartless brutalities, horrible obscenities and vicious mendacity of this journalistic Whyo, that it remained for an invalid, a woman—a young woman, who has not yet become actually identified with the stage—to assert her rights, resent his false and foul aspersions, and invoke the aid of the criminal courts to bring him to justice.

These persons have not sought to corner this tough, to take away his sandbag, gag his evil mouth and cage him. On the contrary, some of them have had so little respect for themselves or for their calling—so little manhood and sense of decency—that they have paid tribute to the bawd of a paper that keeps him and furnished it with the means of subsistence—a precarious subsistence, perhaps, but still a subsistence that is sufficient to perpetuate its existence.

The persons of this class are well nigh equally responsible with the tough for the atrocious assaults he makes upon the members of their profession; for the freedom with which he seeks to assassinate the reputation of those whose boots he is not fit to lick; for the disgusting obscenities with which he sickens such of his readers as are not sunk so low in hideous depravity as himself.

It has been disclosed quite recently that the man who is the business partner of the creature that has been indicted for libelling this woman is a well-known theatrical manager of this city. He has heretofore borne a good name, but when the fact of his connection with the gutter-sheet in question gets to be generally known, it is likely that he will lose the respect and confidence of the profession. A manager who becomes an accessory and accomplice in the defaming of good women, the publishing of verbal indecencies, and the levying of open blackmail, is not likely to maintain the regard of those that suffer thereby, not to speak of the disinterested people who are not in the habit of viewing such proceedings with favor.

The injured woman will have no difficulty to establish the falsity of the charge that stirred her to the prompt and decisive action she has taken. Her life has been pure and open as the day. Indeed, the virtuous reputation which her cowardly assailant would rob her of, is the richest treasure she possesses. The misfortunes that have followed the young wife have reduced her to comparative poverty. But she is brave and determined in spite of her extreme physical and mental sufferings, and her troubles have enabled her to take an accurate census of her friends. These are many and influential, we are glad to say, and they will give her the help and sympathy and encouragement she is justly entitled to in her fight to shield her good name from the dirt that a venomous rascal has endeavored to throw on it.

It will be well for her to recall the words of PASCAL. "Calumny is futile," he says, "unless it proceeds from one who has a reputation for sincerity. A slanderer cannot succeed if he has not gained a reputation for abhorring slander as a crime of which he is incapable." In this case the slanderer has no reputation for anything except the basest qualities which a human being can engross on the record of his life.

YET IT FOLLOWS SUIT.

THE *Herald* displays its jealousy of the *World* by always referring to the latter as its "gift enterprise contemporary." This term evidently had its origin from the employment by the *World* of guessing contests and other devices to stimulate popular interest. Under certain conditions the prize contest scheme is a legitimate, if not altogether dignified, method of building up a newspaper's circulation. The *Herald*, nevertheless, uses the words "gift enterprise" to express its lofty disdain and feigned contempt for its powerful rival.

The *Herald*, it is true, has not gone into the prize business—here. The London edition, however, has fallen a victim to the very weakness which its parent and guardian in New York regards with unconcealed aversion. We find that the London *Herald* of the 5th inst. fairly bristles with offers of prizes to tempt the readers into competition. An English actress is announced in this issue as having won a $25 reward for the best poem of welcome to STANLEY. Ten dollars is recklessly offered to the boy or girl who makes the largest number of words out of "The New York *Herald*." To the correct guesser of the winners of sundry horse-races and football matches, various sums are held out.

In other words, the *Herald*, while characteristically sneering at the *World's* ingenious devices, is simultaneously and slyly experimenting with the "gift-enterprise" itself on the other side. The faculty of imitation is the London edition of the *Herald's* most striking feature.

MR. MANSFIELD'S endeavor to become a SHAKESPEAREAN star and producer was creditable to his ambitions, if not to his judgment. Because Mr. IRVING, through a peculiar combination of favorable circumstances, succeeded in achieving prominence and popularity, it did not necessarily follow that another clever character actor could mount the same ladder in a different way.

A FEW days ago the *Herald* published an editorial which, after such careful perusal as the profound statements of that journal generally demand, certainly left the reader considerably in the dark as to what it was all about. Vague and mysterious hints were thrown out, to the effect that a certain ambitious contemporary, stimulated by the "magnificent illustrations" in the Sunday *Herald*, was now attempting to extract money, by coercion, from divers members of the theatrical profession. This blackmail, the *Herald* alleges, takes the form of writing to a given manager or artist that a page in the Sunday issue would be devoted to theatricals and that in consideration of a trifle of two or three hundred dollars, favorable comment and wood-cut illustrations would be forthcoming. This, says our authority, is followed up by the significant menace that no one can afford to lose the good-will of the paper. If these statements are really based on facts and not invented to pad out its editorial columns, the *Herald* owes a duty to that journalism which it claims to uphold with such dignity and power. It is not sufficient to insinuate that a certain journal, known to the *Herald*, is guilty of such practices. Let it come out with facts and names.

OUR readers will be glad to learn that HENRY ARTHUR JONES, the celebrated English dramatist, has consented to join THE MIRROR'S staff of special contributors and write several dramatic essays for its columns during the present year. Mr. JONES is a sound thinker and a graceful and incisive writer. His views on matters of moment in the field of dramatic literature will be read with a relish.

EDWARD HARRIGAN'S announcement that he will have a permanent home once more for his entertainments after this season, is gratifying news to New Yorkers. Mr. HARRIGAN'S absence from the local field has left a breach, which others have been unable to fill. We will give the actor-author a hearty welcome back, and it is not likely that he will be allowed to wander off on the road again.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

I had not seen young Mrs. Blaine since August until Monday last, when I called to see her.

She was then the very picture of health and vivacity. Her eyes sparkled and her voice trembled with enthusiasm as she spoke of her professional prospects.

On Monday I saw a wan, wasted woman, still beautiful, still hopeful, and with a pair of eyes that indicated rare courage and determination.

She lay on a surgical bed, without a mattress. It has been her couch for five weary months. She has not been moved from the position in which I found her, during that period. The right leg is drawn up through a permanent contraction of the muscles, and the knee-joint is immovable. The slightest contact causes her excruciating pain and the bed-clothes are arched on rests above her limbs because she cannot bear their weight.

The doctors intend performing another operation as soon as she can recover sufficient strength to undergo it. The cords of the contracted leg will be cut, and an effort made to remove the adhesions which have rendered the knee-joint useless.

✤

"When I am able to leave this bed," said the plucky little woman, "I shall be the most grateful woman living. I have had enough trouble to crush most human beings, but good friends and a stout heart have carried me along to this point. If I am able to act, Mr. Frohman will renew his contract—he has been more than good to me since I was prostrated. If I am not, I shall try to make a living with my pen, or in some other way. All I want is health. I am not afraid of the future, with that."

Mrs. Blaine's child—a beautiful little boy—has been a great comfort to her during her severe trials. Her elder sister, Miss Nevins, has been devoted to her, while Madame Modjeska and other good friends have been most attentive.

✤

Miss Nevins told me that the publication of the infamous libel connecting Mrs. Blaine's name with Mr. Nicoll's, had caused her sister the most pitiful distress of mind. Like every good woman she has set her fair fame above all other possessions. Her life has been above suspicion.

"I want vindication," said Mrs. Blaine, clenching her thin hands tightly, "and I shall not rest until the false accusation is exposed and punished."

Mrs. Blaine's wish is likely to be gratified. Many prominent people have taken an interest in her case, the newspapers have emphatically denounced the dirty detractor, and the District Attorney will personally and vigorously conduct the prosecution.

✤

The demands on the Actors' Fund treasury have been heavy this season, but the income fortunately, has been correspondingly large.

The three benefits thus far given have realized handsomely. The performance at the Brooklyn Academy brought in $2,070; that at the Broadway netted $3,300, while the recent entertainment in Chicago cleared about $2,000. For membership fees something like $1,200 has been collected since the last annual meeting.

The Board of Estimate and Apportionment divided up the 1889 theatre-license moneys the other day, and allotted $11,000 to the Fund—the largest grant yet.

From its various sources of income, therefore, the Fund has received nearly $20,000 in less than seven months.

✤

Jane Hading has been ventilating her opinions on the interesting subject of the marriage of actors, and ventilating them with that remarkable freedom from restraint and that profound disregard for propriety which seem to be the most notable characteristics of the modern French stage. Breathing its impure and artificial atmosphere, it would be strange indeed if a Parisian actress were capable of conceiving, much less expressing, healthy ideas regarding the social relations.

"Most ladies, as a class," says Jane, "marry to divorce, and divorce to marry in order to recover their status in society." This looks like an epigram at first glance; but it is nothing of the sort. An epigram means something.

"Artists, as a rule," placidly continues the actress, "are a nervous, exacting, impressionable set, and it is very difficult to find the right sort of husband for any of them."

Jane fails to define what she means by "the right sort," although from the context it would appear that she means by that husbands whose souls do not soar above carrying satchels, running of errands and buttonholing newspaper people.

Concerning the rank and file, they and their marital affairs are not, in Jane's opinion, worth talking about. "The small fry of literature, art and the stage, of course having no genius to spoil, may well marry like their neighbors."

It is consoling to find the Frenchwoman's article concluding with this sage observation: "I think, if persons are careful to marry only their social equals, matrimony is very respectable, and even an advisable affair."

This is very much as if a convict, peering through his prison bars, should say impressively: "After mature thought, I believe that under certain circumstances honesty is the best policy."

Is a French actress ever so amusing as when she is giving to the public what we are supposed to accept as her private views?

✤

It would possibly have clarified Jane Hading's views on the subject of matrimony and its objects could she have listened to Colonel Ingersoll's address to the jury in the Cammerer case last Saturday.

Among other things the eloquent orator said: "A marriage without love is immoral. I don't care how many forms you go through; I don't care if all the churches in the world united beneath the dome of heaven, filling all the air with incense, pronounce a man and woman wedded. If that sweet perfume called love does not arise, there is no marriage."

Again: "The woman who marries a man because he is rich, for a title, or for office, place or power, is not a virtuous woman; and the man who marries a woman for any such reason is not a virtuous man, but a contemptible wretch."

✤

Here is another sentiment, spoken by Ingersoll on the occasion referred to, which is well worth repeating:

"When another commits a fault," said he, "it is a great dead tree, half decayed, bare and hideous. But when we do it ourselves—think of the reasons, climbing around it like a thousand clinging vines; covering with soft loveliness every branch and twig; turning it into a beautiful object."

One of the neatest things in the speech was this simile: "Every heart is like a theatre in this respect: there are certain effects produced, but you don't want everyone to see all the ropes and pulleys."

✤

The following letter, touching as it does upon a timely topic and emanating from a bright and observant writer, is gladly given space in this column:

My dear Usher:

I know of no better medium through which to appeal to the public taste than your interesting columns, so beg you will insert a few lines, anent the would-be witticisms, upon the distinction (!) between the words journalist and newspaper-man. It appears to have taken rank among the hallowed classics of the mother-in-law and Chicago-feet type, and though comparatively young in years it has been overworked to such a degree as to inspire in its audience all the veneration due to an original Joe Miller.

More than this, the subject has even been treated seriously, which is funnier than the fun generally coupled with it. Not long ago Russell Harrison was actually commended for calling himself a newspaper man, and *not* a journalist. I noticed that among other intellectual distinctions discovered by Mr. Hornclow in the brain of the Kansas City editor, this was one.

If, at least, the preferred term had the merit of euphony, of brevity, the use of the two much-employed nouns might be tolerated, though increasing the difficulties of composition, as every writer knows, by almost unavoidable repetitions. But when the technical name of the calling is on all accounts, the better of its clumsy rival, the heights of the ridiculous are reached by those who object to it in the spirit with which cow boys are said to regard linen collars and good grammar.

I am hourly expecting to run across an advertisement worded in some such wise: Wanted, a newspaper man. No journalists need apply.

Journalist—newspapaper-man!

I presume the objectors are consistently ready to substitute for the term artist, picture-man; for novelist, story-man; and for dentist, tooth-man.

Very truly yours, COLLINS STURTEVANT.

Etymologically speaking, of course I must agree with Collins Sturtevant. But at the same time, I may be permitted to remark that the offensive term has a certain subtle significance among the elect of journalism which warrants its informal use under certain circumstances.

✤

For some time past a clean and attractive little dramatic paper called *The Stage* has been issued in Philadelphia. It has now ceased to exist under that name, having been absorbed by *The Jester*, a publication devoted to satire and humor. The best feature of *The Stage* was its portraits; the worst its custom of copying bright things from THE MIRROR and publishing them as original.

Another paper that dealt with theatrical matters is dead. I refer to the nasty little publication called *The Black Cat*, which Stephen Fiske aptly says was "written by chappies for the delectation of chippies." This was the sheet that began by declaring it would remove itself from temptation by refusing to receive theatre tickets and managers' advertisements. The self-protective measure was quite unnecessary—nobody wanted to corrupt it.

The career of *The Black Cat* completely refutes the popular theory that the feline is blessed with nine lives; it hadn't even one.

✤

The son of the late Madame Dolaro asks me to deny the reports that have gone abroad, connecting him with some person lately arrested for theft. He says that his mother was unkindly referred to in the same paragraph.

"Let me assure you," he writes, "that it was not one of Selina Dolaro's children that disgraced the fair name she strove so hard to preserve for them."

I am happy to make public young Dolaro's explanation.

"I want to thank THE MIRROR for fighting such a splendid battle for us with the play-pirates. I am sure we all feel deeply indebted to it."

HENRY ARTHUR JONES.

GUS MORTIMER'S LAST STORY.

[The following personal anecdote was sent to THE DRAMATIC MIRROR by Gustave A. Mortimer, a few days before his last illness:]

I have always been of an intensely sympathetic nature, at least as far as the woes of the fair sex are concerned. This happy disposition has often led me into some singular and not always agreeable experiences in my efforts to alleviate distress, and some of my intimate friends facetiously term me "Don Quixote." I had one or two such experiences only recently, before the one I am now going to tell, and I had resolved not to put my foot in it again. James and Wainwright were at that time in their second season as joint stars. We were returning from a far Western trip, and I left the company at Davenport to proceed to Chicago. It was a daylight trip, and I was in the ordinary passenger coach. At some station in Illinois a young and, as far as I could see through a thick veil, decidedly pretty woman, got into the car. She was dressed entirely in black, and I should have thought that she was a widow, were it not that she wore a pair of large diamond solitaires. No sooner had she taken her seat than she burst into tears, and continued crying for several hours. Behind her were two tough-looking hay-seeders who, however, took no more notice of her than the other occupants of the car. It was only too evident that the woman was in deep distress and was not acting or seeking to make an effect, for she never looked around. When it grew dark she arose and went out on the platform. Something told me she was about to throw herself from the train, and I followed her.

On seeing that she was followed, she crossed to the further platform, and then it became clear that the heat of the car had been too much for her and that she had only come out to get a little fresh air, for she soon returned to her seat. At the next station the hayseeders behind her left the train, and as she was still weeping I took the seat and said: "Madame, you seem to be in great trouble. Can I do anything for you?"

"Yes. I'm in great trouble," she answered.

"Perhaps you have lost one of your parents," I ventured to suggest.

"No, the old folks are all right. It is John."

"Ah, your husband!" I murmured sympathetically. Then trying to find some words of consolation I added: "Perhaps he has gone to a better place."

"Better place be blowed," she interrupted "John ain't dead, and he ain't my husband neither. He's my feller, and he's been sent up to Joliet for six months, and I'm going to try to git him out."

UNAPPRECIATED HUMOR.

Spirit of the Times.

What is the "humor" in Manager Miner's paper describing De Lancey Nicoll as driving on Long Island, his arm around the waist of Mrs. Blaine, Jr., when, in fact, Mrs. Blaine, Jr., was ill in this city? The penitentiary was built for this kind of humorist.

Boston Post.

The editor of a dramatic paper in New York, which is not conspicuous for its good taste, excuses himself for printing a scandalous paragraph, by saying that it was done "more in a spirit of fun than anything else." A libel suit has convinced him that his humor is not appreciated as it ought to be by those injured in its manifestation.

The Press.

The libelling of an almost helpless and wholly bedridden woman by an inexcusable attack upon her character cannot be satisfactorily dismissed by the explanation that it was a joke on "a man about town." Such an excuse is adding insult to the original injury.

The Star.

This is possibly the first time he has ever published a libel on any lady of any other family than his own.

Albany Express.

If the editor has been correctly reported, it will be observed that the question of the woman's reputation does not at all enter into his calculations as to what constitutes a joke. If he is able to "get one" on Nicoll the woman must suffer. In this case, however, it is likely that the editor will prove to be the victim, for Mrs. Blaine's physician will testify that she has been confined to her bed for five months.

Washington Republic.

It is well known that Mrs. Blaine has been a helpless invalid for months with inflammatory rheumatism. The editor is reported as saying that he did this as a "joke on Nicoll," and seems rather surprised that it is resented. No consideration for the lady thus scandalized seems to enter his mind.

PERSONAL.

HADLEY.—Lillian Hadley has been taking the place of Annie Clarke at the Boston Museum during the past two weeks, the latter being ill with the grip. Miss Hadley's personation of Ruth Rolt in Sweet Lavender has been highly commended by the Boston papers.

BUSLEY.—Jessie D. Busley, a promising young girl, who has attracted favorable notice lately, has joined the Minnie Maddern company.

THRUPP.—Florence Thrupp, an American actress, appeared in the pantomime of Aladdin, at the Gaiety Theatre, of Dublin, on what is known abroad as Boxing Day. Miss Thrupp, who appeared in the leading role, won golden opinions from the local critics.

EVANS.—Lizzie Evans closed a fine week at the Grand Opera House, Columbus, O., on Saturday. The opening performance is said to have drawn the largest Monday night house in the history of the theatre. This week Miss Evans is playing at the People's Theatre, Toledo, at increased prices.

MITCHELL.—Maggie Mitchell emphatically denies the report that she intends to retire from the stage next season.

BURRIDGE.—Walter Burridge, the scenic artist of Chicago, has written a letter to Richard Marston, in which he says: "I must thank you for your able article on scenic art in THE MIRROR. You hit the nail square on the head. You have done a favor to the scenic profession of America. All I hope is that every manager will read it and digest it thoroughly."

WOLSTAN.—Last week Lelia McCord Wolstan, while rehearsing the part of Ethel Deane in Mackaye's new play, Colonel Tom, at Boston, was suddenly called to the bedside of her brother, who lay dangerously ill in St. Louis. Hopes are entertained of his recovery.

WEBB.—Mrs. Harriet Webb has returned from her visit to the West, and has secured apartments for the rest of the season at 347 West Thirty-fourth Street.

PATTI.—The editor of *El Progreso*, a Mexican newspaper, has been sentenced to a term of imprisonment for libelling Madame Patti.

MANSFIELD.—The semi-professional matinee of Richard III. given by Richard Mansfield at Palmer's Theatre last Thursday afternoon, was largely attended.

CARTE.—D'Oyly Carte sailed from England on Thursday last on the *Saale*, accompanied by his wife and Norah Phyllis, who has been acting as under-study for Geraldine Ulmar in London.

KELLERD.—John E. Kellerd denies the report that he is going to Australia to act in Mrs. James Brown Potter's company.

TOOLE.—J. L. Toole, the English comedian, has tendered a farewell dinner, prior to his departure for Australia, at the Garrick Club in London last Saturday night. Henry Irving presided.

SMITH.—A benefit to John P. Smith, the veteran manager, will be given at the Union Square Theatre next Sunday night.

LANGTRY.—Mrs. Langtry opens at the St. James Theatre, London, next Tuesday night in As You Like It.

KLAW.—Marc Klaw left this city on Monday last in the interests of Klaw and Erlanger to personally manage Fanny Davenport's tour for the rest of the season.

GUNTER.—A. C. Gunter, the playwright, is hard at work on two new books. One is a novel entitled Miss Nobody of Nowhere, while the other is a book for boys.

ROSENFELD.—Sydney Rosenfeld denies emphatically the report that his relations are strained with Manager J. M. Hill. On the contrary he claims that they are as friendly as ever, and that Mr. Hill is interested with him financially in his new play. Negotiations are progressing for a four weeks' run of the new play in this city.

MCCALL.—Lizzie McCall has entirely recovered from a sprained ankle. She does not expect to resume acting, however, for a month or two.

RICE.—Fanny Rice is said to have met with great success in her performance of Nadjy in Boston last week. All of the papers of the Hub are enthusiastic over her work.

PASTOR.—A special gala performance will be given on March 21 at Tony Pastor's Theatre, in celebration of the completion of Mr. Pastor's twenty-fifth consecutive year of management in New York. The programme will be announced later.

DE CORDOVA.—Last week it was Rudolph de Cordova who played the part of Henry VI. in Richard III. at Palmer's Theatre, and not Mr. Evans, as stated in the bills.

STUART.—Jane Stuart, who made such a hit last week in The Senator at the Star Theatre, is the daughter of Commissioner Holahan the well-known New York politician.

ELMORE.—Florence Elmore sailed for Europe last Saturday on the *Umbria*. Miss Elmore will visit London and Paris, and probably remain abroad three or four months, the ultimate object of her journey being the purchase of a play, which she will produce here next season.

AT THE THEATRES.

BROADWAY.—THE PRINCE AND THE PAUPER.

Tom Canty	Elsie Leslie
Prince of Wales	
Miles Hendon	E. H. Vanderfelt
Earl of Hertford	Arthur Elliot
Lord Seymour	Arthur F. Buchanan
John Canty	D. Gilfeather
Antony Gorse	F. Tannehill, Sr.
Mrs. Canty	Annie Mayor
Nan	Nellie Howard
Princess Elizabeth	Dora Leslie

The uses of dramatic co-operation were amply attested in the production of The Prince and the Pauper at the Broadway Theatre last Monday evening. First and foremost we have Mark Twain who wove the threads of historical legend into a tale of humorous and romantic interest. Next in importance comes the adapter, Abby Sage Richardson. Besides the authors, we have David Belasco, who undertook the stage direction; Messrs. Morgan, King, Maeder and Schaefer, who are responsible for the scene painting; the actors who interpret the text; and finally that astute manager, Daniel Frohman, who launched the venture and has piloted the piece into the haven of public favor.

The Prince and the Pauper is by no means a model of dramatic construction. The adapter has resorted to some old-fashioned melodramatic devices that are anything but artistic and decidedly unnatural. Mr. Belasco has exercised his theatrical ingenuity to make these melodramatic situations as strong as possible. But this theatrical element is not in keeping with the spirit of romance that pervades the rest of the play. Barring these episodes and the courtship of Lord Seymour and Princess Elizabeth, the book has been dramatized without undue elaboration of the story provided by Mark Twain.

Edward, Prince of Wales, in a freak of boyish fancy, exchanges clothes with Tom Canty, who has run away from home on account of being cruelly treated by a disreputable father. The resemblance of the two boys is so remarkable that the guard mistakes the prince in rags for the pauper, and ignominiously ejects him from the palace. Matters are complicated by the death of Henry the Eighth. Tom Canty's protest that he is not the prince is taken for mental derangement, and he is compelled to personate the role of the royal heir-apparent. Meantime the real prince undergoes the melodramatic experience referred to above. In the course of his vagrancy he encounters Tom's brutal father and his ruffianly associates, who indulge in all manner of sport at his expense when he persists in the assertion that he is the Prince of Wales.

Miles Hendon, a soldier of fortune, takes pity on the little fellow, and one of the sweetest scenes in the piece is where he humors him to the extent of feigning to believe in his princely origin. On being rebuked for daring to sit down in the presence of royalty, he meekly consents to serve as waiter while the prince satisfies his appetite. Subsequently at his own request, he is granted the gracious boon of being allowed to retain a sitting posture in the royal presence. After losing the little outcast, Miles tracks the abductors, rescues him from a murderous madman, and is about to be hanged for his pains, when the prince in turn rescues him. The last act is devoted to setting matters right. Miles is rewarded with an earldom, and the chief offenders are duly punished.

The arduous work of personating the dual role of Tom Canty and the Prince of Wales has been entrusted to little Elsie Leslie, who won the hearts of the audience by her graceful bearing and excellent acting. It would have strengthened the plot if another child had been entrusted with the part of Tom Canty. Elsie, of course, endeavored to separate the two roles, but the lowly origin of the pauper was not particularly distinguishable from the aristocratic deportment of the prince. It stands to reason that succesful character acting is scarcely to be exacted from a mere child, and it would be much wiser, therefore, to lessen her histronic task.

E. H. Vanderfelt made quite a hit as Miles Hendon, but should suppress his tendency to burlesque in the last act. D. Gilfeather, as John Canty, and F. Tannehill, Sr., as Mad Antony, were somewhat given to over-doing the melodramatic phases of their characters. Arthur Elliot looked imposing, and acted efficiently as the Earl of Hertford. Arthur F. Buchanan was arrayed in a gorgeous costume as Lord Seymour, and made the most of a thankless part. Annie Mayor was rather lugubrious in the role of Mrs. Canty, but delivered her lines in the fortune-telling scene with dramatic fervor. Dora Leslie proved competent and pleasing as the Princess Elizabeth, and was especially good in the first act. The scenery was effective and picturesque, and the performance was smooth throughout.

On being called before the curtain, Mark Twain made a characteristic speech in which he modestly disclaimed the requisite talent to write a play, and expressed the belief that Abby Sage Richardson deserved most of the credit. He also complimented Elsie Leslie (whose hand he stroked in an affectionate manner throughout the speech) and said that in the acting of Prince Elsie he had found the realization of a long cherished dream. Mrs. Richardson, Mr. Belasco and Mr. Frohman were also called before the curtain, while little Elsie was fairly weighted down with floral tokens of manifold sizes and designs.

GRAND OPERA HOUSE.—GRETCHEN.

Mephisto	J. B. Studley
Faustus	Charles B. Welles
Gottfried	Eugene Jepson
Anselm	George Halsey
Dominic	John T. Craven
Martha	Mary L. Berrell
Lisa	Lizzie Goode
Agatha	Virginia Marlowe
Bessie	Blanche Brown
Barbara	Meda Brown
Gretchen	Margaret Mather

Margaret Mather opened a week's engagement at the Grand Opera House on Monday night, in W. J. Gilbert's dramatization of Faust, entitled Gretchen. Miss Mather played the title role and certainly made up a pretty picture. Her acting, however, presented a Gretchen in complete antithesis to the sweet and gentle Marguerite of Goethe. Her Gretchen was a maiden in eager haste to meet her love half way in love-making. It was distinguished by a series of gushing attitudes of self-conscious attractiveness, singularly at variance with the retiring modesty and piety of Marguerite. In the second act upon Faust's declaration of love, she threw herself into her lover's arms with a wild passionate and hysterical scream of delight, not easily reconcilable with the nature of the character. If, however, she has misconceived the part, it must be conceded, that in the third act in the passage wherein she leaves Faust, on the ground of his being a priest, she was pathetic and artistic.

Faustus was well played by Charles B. Welles who gave to the part a thoughtful air of a conscience struggling for right, but overcome by the superior power of evil. The impersonation appeared to have less dramatic force than it really possessed from its immediate contrast with the pronounced melodramatic methods of Miss Mather.

Mephisto as impersonated by J. B. Studley was certainly a new form of Satan, pleasing from its enlivening the piece with a vein of comedy. It was not an attempt to portray a supernatural character or an example of diabolism, but rather a reproduction of a rollicking, disbelieving, wicked and unscrupulous man of the world; a character strongly resembling that of the native Greeks who find their way to Paris and live by the baccarat table, or the still more diabolesque, "rock scorpion," or native card-sharper of Gibraltar.

Eugene Jepson played a manly, frank and soldierly Godfried. George Halsey, as Prior Anselm, and John T. Craven, as Dominic, played their parts with a monkish unction.

The female cast included Mary L. Berrell, who was amusing in the comic side of Martha, but failed in the pathetic. Lizzie Goode, as the outcast Lisa, showed the most dramatic ability of any. Virginia Marlowe played Agatha well. Next week The Exiles.

PALMER'S.—DR. JEKYLL AND MR. HYDE.

On Monday evening Richard Mansfield changed his classical ménu, and as a delicate *entremet* after the "Histories," dished up anew for the public delectation the dramatization of Robert Louis Stevenson's weird story concerning Dr. Jekyll's experiment—that uncanny, psychological study which, according to James Payne, contains so high a moral. The cast, as distributed at present, differs but slightly with that of the original production at the Madison Square Theatre, two years ago, the only changes being the lawyer, Utterson (Mr. Dade), Sir Danvers Carew (Mr. Dallas); and Poole (Mr. de Cordova).

As we pointed out some time ago in these columns, it is less the human interest or dramatic quality in the play that rivets the attention of the spectator from beginning to end, than that element of supernaturalism which the author has handled so ingeniously, and the idea of which, we may add, Mr. Mansfield has so successfully seized and carried out in his clever—even marvelous—impersonation. But there is a strange fascination in the main idea of the plot that will always attract a public. Those who have read the story are drawn to see it acted by a morbid, although, perhaps, excusable, sense of curiosity, by that same indefinable, yet irresistible, desire to gaze on a hideous spectacle that prompts men to contemplate, through the steam-stained windows of the Morgue, the discolored corpses on the marble slabs.

Mr. Mansfield in his dual role was sombre and thrillingly realistic. His Dr. Jekyll carried more dignity with it than when last presented here, and Mr. Hyde, in becoming less anxious for forced effect, is more natural and more terrible. Beatrice Cameron also showed a marked improvement on her former impersonation of Agnes Carew. Both she and Mr. Mansfield were repeatedly called before the curtain.

In the last act where we see Dr. Jekyll alone in his laboratory at a moment when the wretched man learns that the phantom his own science has conjured up has now subjugated its master, the scene is very impressive. The poor wretch—Dr. Jekyll still—sits before a long mirror, a glass of poison in his hand and determined to put an end to his life before the abhorred change can come again. As he raises the tumbler to his lips, the phenomena of the metamorphosis begin, and letting the glass fall, a scream of unearthly horror breaks from his bloodless lips. Once more Mr. Hyde, and writhing in his agony on the floor, he again seizes the glass of poison, and draining its contents, falls to the ground with a groan and the ghastly death-rattle in his throat. The door is burst open. The horrified servants and friends enter, and the curtain falls. And everybody goes home and has a good healthy nightmare.

TONY PASTOR'S.—THE TWO MACS.

A brilliant vaudeville entertainment was presented at Tony Pastor's Theatre on Monday night by Rich and Harris' Two Macs American and European Specialty company. There was an unusually crowded house to witness the performance of the company, which then made its first appearance in this city, and almost every artist was accorded an enthusiastic reception. The company is headed by the Two Macs and Alice Maydue, the original of "Little Annie Rooney," while the other favorites are Harry Kennedy, James F. Hoey, and the Russells. Tony Ryan, the musical artist, is a "musical moke," with entirely different methods from the generality of artists of the kind, and his rough ways evoke much laughter. May McCabe and Florence, the Phenomenon, however, were neither so entertaining nor as mirth-provoking. Eldora, a clever juggler, pleased the audience, and the Devans exhibit feats of aërial gymnastics in the Japanese style with much grace and skill. The performance closed with Professor Burke and his trained dogs. Next week the refulgent Tony and his company return home.

METROPOLITAN.—AIDA.

An exceptionally large and brilliant audience was present, on Wednesday evening, at the Metropolitan Opera House. In many respects it was one of the most brilliant and representative of the season—the performance certainly was the most successful.

Of the many remarkable Aidas we have seen and heard, Frau Lehmann need accept points from none. Her performance was admirable in every particular, and the enthusiastic and repeated applause its excellence elicited from her listeners was fully merited. Theodore Reichmann as Amonasro was also recalled several times. His singing in the Nile scene trio with Lehmann and Perotti was particularly fine, and resulted in several encores. Julius Perotti as Rhadames was likewise worthy of mention.

THIRD AVENUE.—WOMAN AGAINST WOMAN.

Woman Against Woman, with May Wheeler as the star, drew a packed house at the Third Avenue on Monday night. Miss Wheeler gave a fine impersonation of the heroine, who in exalted love and devotion to her erring sister, ranks with Jeannie Deans or Margaret Walker, the original of Sir Walter Scott's creation. It is a benediction on humanity that such ideal women exist in real life.

The star was evenly supported by a strong company. Walter H. Edwards gave a manly impersonation of John Tressider. Mrs. George Fawcett Rowe was charming as Miriam, and dressed the part with good taste. Fanny L. Burt was excellent as Mrs. Deborah Barton. Lizzie Fletcher was *débonnaire* as Rachel Westwood. Alexander Vincent, as the bibulous Phil Tressider, was very funny, and made a good foil to the acidulous humor of Mrs. Barton. Dyke Brooke gave a good delineation of Sir Henry Chesterton, and looked the part. The remainder of the cast were capable in their roles. Next week, Mason Mitchell in The Fugitive.

KOSTER AND BIAL'S.

With the exception of Young Don Juan, an entirely new entertainment was given at Koster and Bial's Concert Hall last Monday evening, where a large audience had assembled. Prince Lavender's Reception was seen for the first time and proved quite successful. It is on the burlesque order and many pretty girls, dressed in the costumes of the different European countries, sing the national songs of their respective native lands.

Among the other novelties presented were the Donaldson Brothers, Regina Enelly, F. W. Dale, the Braatz Brothers, and last but not least Mons. Alfred and his mysterious Globe. Next week a new burlesque entitled The Chandeliers will be produced.

AT OTHER HOUSES.

The standard successes at the metropolitan theatres are Aunt Jack at the Madison Square, The Charity Ball at the Lyceum, The Brigands at the Casino, and The County Fair at the Union Square Theatre. All of these attractions are drawing large audiences, and send them home in a happy frame of mind.

Bluebeard, Jr., has struck the keynote of popular fancy at Niblo's, and is generally considered a most diverting entertainment.

A Tin Soldier has invaded the stage of the Windsor this week.

The company of The Gondoliers at the New Park Theatre is to undergo various changes when D'Oyly Carte arrives here. The opera, however, is doing exceedingly well so far as the box-office is concerned, and it is advisable to buy seats several days in advance.

The Senator is playing to the full capacity of the house at the Star, and William H. Crane and his talented company are delighted with the prospects of a metropolitan run.

PROFESSIONAL DOINGS.

THE Treasurers' Club will have its first benefit in April.

ROBERT MANTELL is to essay Hamlet in the Spring.

FRANK O'BRIEN, manager of the Birmingham, Ala., Opera House, is in the city.

RICHARD MANSFIELD gave a dinner to his friends on Sunday evening at Delmonico's.

J. H. MACK contemplates purchasing a 255-acre farm at Greenwood Lake for a Summer residence.

A BOY named John Healy was arrested in New Haven on Monday last charged with stealing $150 from Fanny Davenport's residence in this city.

MAURICE BARRYMORE, of the Madison Square Theatre company, has sent a complaint to the Police Commissioners regarding Policeman George W. Adams, of the Nineteenth Precinct, whom he charges with having arrested him without cause on last Sunday night.

KLAW AND ERLANGER claim that they now represent theatres in every week stand in the country but Pittsburg, as well as 150 one-night stand houses. Foster's Opera House at Des Moines, Iowa, and the Bristol (Conn.) Opera House were added to their list last week.

THE company engaged to support De Wolf Hopper in his new comic opera venture is said to be complete. It consists of Della Fox, Marion Manola, Thomas Q. Seabrooke, Edmund Stanley, Herbert Cripps, Elvia Croix, Rosa Leighton and Alfred Klein, with Adolph Nowak as musical director.

FANNY RICE, in the recent engagement of Aronson's Casino company at the Hollis Street Theatre, Boston, duplicated her New York success in Nadjy and The Drum Major. Miss Rice captivated both press and public in the Hub, and packed houses were the rule during the Casino company's stay at the Hollis.

W. J. SCANLAN, who opens next Monday night at the Fourteenth Street Theatre, is meeting with remarkable success on the Pennsylvania Circuit. On last Saturday night he played to over $800 at Wilkesbarre, and on the entire week of six one-night stands he played to almost $4,000.

A. MINER GRISWOLD, the "Fat Contributor" and editor of *Texas Siftings*, begins a lecture tour at Troy on Saturday next. It will be under the management of Major J. B. Bond, and the lecture is entitled "Griswold's Tour Around the World." The trip will extend Westward and will last three weeks.

WILLIAM TERRIS and Jessie Millward close their season in Roger La Honte at the People's Theatre, on Feb. 1. Mr. Terris will then return at once to England to take the principal role in the new play at the Adelphi Theatre in London, while Miss Millward will remain in this country to play, most probably under A. M. Palmer's management.

JAMES G. MEADE, of The Bluebeard company, intends to make a test case of the appearance of the children of that organization on the stage. He is indignant over the fact that children are allowed to play in The Prince and Pauper and A Midnight Bell and not in his company, and claims that he will bring the matter to the Supreme Court for a final decision, no matter what it costs.

ALEXANDER COMSTOCK arrived from England on Monday by the *Werra*. He brings back contracts for the production of The Old Homestead at the Princess' Theatre, London, on May 26. Mr. Comstock also claims to have made arrangements for the presentation of the Drury Lane Theatre pantomimes at Niblo's Garden, the first to be produced in August next.

MANAGER JACOB LITT'S new acquisition to his circuit, the Standard Theatre, Chicago, was opened under his management Sunday week to two overflowing houses, with McKee Rankin in The Runaway Wife. The star and play made a hit. The house has been entirely refitted, and presents a handsome appearance. Under Mr. Litt's energetic management it will doubtless prove a money-maker.

AMONG the reports current yesterday in theatrical circles was one to the effect that had business with Paola on the road, and with The Seven Ages at the Standard Theatre, had so crippled Manager J. C. Duff's resources, that he had tried to borrow $5,000 from Eugene Tompkins on his lease of the Standard Theatre. The report, however, was denied by Manager Reynolds, Mr. Tompkins' representative in this city.

"FIRST."

Daily Constitution-Democrat, Keokuk, Ia.

First among the Christmas publications that have reached us is the holiday number of THE NEW YORK DRAMATIC MIRROR, the leading publication of this country devoted to the drama. This issue surpasses all previous ones by this excellent journal. It is superior as to contents, and its typographical appearance could scarcely be improved on. Leading musical, dramatic and journalistic lights are represented in its columns, and every sketch is of great merit. The most talented artists have aided in brightening its pages. It is a publication of which the talented editor, Harrison Grey Fiske, his staff and numerous contributors may, with just cause, be very proud.

RUFFIANISM IN TEXARKANA.

If the following story be true in every detail, and there is every indication that it is, Texarkana, Texas, is a very good place for theatrical companies to keep away from. The town is on the border line that separates Texas from Arkansas, and derives its name from the contiguity of the States mentioned. On one side of the main street of the town you are in Texas, on the other in Arkansas, but whether this fact, and the chances it gives criminals to escape from justice, has anything to do with the lawlessness of its inhabitants can only be surmised. But the fact remains that it is, according to all accounts, a lawless town, and one that is no credit to either State. Marshall, the town in which poor Ben Porter was murdered a few years ago, is but twenty-five miles away.

Fritz Morris, the business manager of T. Henry French's Southern Little Lord Fauntleroy company, telegraphed to this city recently that he had been most cowardly and brutally assaulted in Texarkana, and last week a letter from him was received in this city which substantiated the dispatch.

"I never want, if I can help it," writes Mr. Morris "to go through this part of the country again and I will never visit Texarkana as long as I live. As I wired you, I was brutally assaulted there, coming within an inch of losing my life. As it is I cannot yet use my left arm and it will be sore for weeks to come."

Mr. Morris then went on to give his version of the attack made upon him. On the night in question he was standing at the door of the theatre in which the company was playing, taking tickets, when a man in a gray uniform, whom he took to be a letter carrier on that account, walked past him. The man was accompanied by a lady.

Mr. Morris stopped him and asked him politely for his tickets. With a growl, he turned like an infuriated bull upon the manager and throwing open his coat showed his badge of City Marshal.

"I beg your pardon," said Mr. Morris, "I took you for a letter carrier."

"Will you pass my wife?" the man then asked.

"Yes," was the reply, "If the man in the box-office says it's all right."

Evidently the man in the box-office did not think it all right, for Mr. City Marshal, whose name was ascertained to be Stanley Edwards, purchased a ticket and went in. The incident had almost escaped the manager's memory when a lady and gentleman, accompanied by a little girl, passed in. As they did so the gentleman handed Mr. Morris two tickets. The latter asked for a half ticket for the child and insisted on having it.

In spite of this the trio entered, and after the man had seated his wife and child he returned and handed out the child's ticket. Just as Mr. Morris was taking it from him, this "gentleman" jumped on him, held his head against the wall and proceeded to hammer the wall with it. A group of men were attracted by the noise, but like true Texan ruffians they stood looking on admiringly evidently wondering whether the wall or Mr. Morris' head would break first. No one attempted to interfere until Mr. Howland, of the company, who had been taking tickets at the gallery door, heard the rumpus and ran to Mr. Morris' assistance. Then the latter's assailant, whose name is Albert Purcell, turned on him and struck him in the face.

A few minutes after this, City Marshal Edwards again made his appearance and Mr. Morris requested that Purcell be arrested. The City Marshal re-entered the theatre and returning, said,

"Well, I've arrested him."

Manager Morris remonstrated and said: "That's no satisfaction to me. I want him locked up!"

At this the polite city official informed Mr. Morris in very choice and select English expletives unfit for publication in the press of this section of the country, that he was everything that was vile, mean and contemptible, and that he had half a mind to knock —— out of him. After having relieved himself of this he left the theatre, and several men came out of the audience and advised Mr. Morris to go home as Edwards had a "gang" who would "lay him out."

The manager refused to leave the door, but sent for an Eastern friend, a Mr. F. R. Blount, of Grand Rapids, Mich., to come and stand by him in case of trouble. In the course of half an hour, the City Marshal returned, fortified with whiskey, and backed by a deputy, again entered the theatre, and coming up to Mr. Morris, drew his pistol and placing it in most unpleasant proximity to the manager's face, demanded an apology for having been called a letter-carrier. As may easily be imagined Mr. Morris lost no time in apologizing, but his friend, Mr. Blount, who interposed his objections, had the revolver thrust in his face, while the City Marshal, turning suddenly on Mr. Morris, proceded to beat the life out of him with his loaded club. At this, some one in the audience shouted "fight," which sounded like "fire," and for a moment there was a panic in the house, and a stampede was made for the doors.

James G. Peaben, one of the actors of the company, rushed from the dressing-room to the stage in his shirt sleeves, and managed to quiet the people while the local manager held the doors fast. By this time Mr. Morris concluded that it was time to leave the door, as he would certainly be killed if he braved the matter out. John Marlus, the City Attorney, came to him in the dressing-room and placed himself at the manager's side during his stay in the town.

At about 1 A. M., the two gentlemen visited the newspaper office, Mr. Morris to get a good notice for the play and company and Mr. Marlus to have the manager's name kept out of the report of the trouble. As they were going down the narrow stairs of the building, they were again met by the Marshal and his deputy, and the former's pistol was pointed full at the two men. Edwards was at the foot of the stairs and they at the top. He assured the two gentlemen in some choice Texan English that neither of them should leave the place until he knew what they had put in the paper about him. He placed his deputy in charge of the door, and the two returned to the editorial rooms of the paper, where Edwards was finally quieted.

City Marshal Edwards is a brother of the Sheriff of Texarkana, and the latter is related to the Mayor. The Marshal has already killed his man, and has been indicted and tried for murder.

DRESSING-ROOM INSCRIPTIONS.

In the course of my travels through Europe, Australia and America I have noticed the existence of a peculiar habit among actors and actresses. It is not a universal habit, but it obtains among a considerable number of the profession, as will be sufficiently evidenced by a visit to any theatrical dressing-room.

It would appear as if the *cacoethes scribendi* were as popular among actors as among authors, while the diversity of their mural inscriptions indicates as great a versatility in literature as in stage acquirements. The walls of theatrical dressing-rooms bear the product of the tragic muse as well as the light buffoonery of the low comedian. Sometimes a single couplet, sometimes a four-line stanza, sometimes a score of lines in verse, will set forth the writer's opinions, seriously or in a common vein, invariably expressing sentiments about the theatre, the management, the accommodations, etc., etc. It is singular, but true, that these people prefer to express their ideas in rhyme rather than prose, possibly under the belief that verse is more immortal and more attractive.

Curiosity more than appreciation has impelled me, during a tour round the world, to copy a few of these inscriptions, and in turning over the leaves of an old note-book recently, I came across a batch which may be taken as typical of dressing-room literature, and which may possibly serve to interest MIRROR readers.

Under the caption of "The Critic," I once saw in a Philadelphia theatre the following bitter lines, evidently written by one who had felt the stings of adverse criticism and had not forgotten them:

Shall I tell you my opinion of a critic,
Of the man who writes stage items for the press?
As a student of the drama he's politic
As he comes to see the play in evening dress.
He's undoubtedly a marvel of politeness,
And he'll tell you to your face that you're a star,
But his "taffy" loses something of its brightness
When in print he tells you what you really are.
He will shake you by the hand and call you "brother,"
And swear you have no equal on the stage,
Then he'll go and say the same thing to another,
And whisper how you like his patronage.
Your acting will get most severe corrections
Unless you like his services to buy,
But be sure he will not see your imperfections
Through the medium of an eagle in each eye!

A theatre in Brooklyn had, a few years ago, the following trenchant verse written in crayon on the whitewashed wall of one of its dressing-rooms:—

I've played a part in Ludlow Street,
I've made up in the Tombs,
And both those shows can well compete
For comfort with these rooms!

The theatre in question was, at that time, well deserving of the severe comment, and even at the present day, its dressing-room accommodation is capable of vast improvement.

A fustrate tragedian engaged to play a minor part with Henry Irving's starring company, left this plaintive quatrain in his dungeon at New Castle, England:

I do not envy Irving's fame,
His classic pose, or look of gloom;
I do not covet his good name,
But wish I had his dressing-room!

Possibly even the great Henry was not accommodated to his liking, but preferred to maintain a dignified silence rather than complain. In a lady's neat handwriting I found the following, signed E. C., in a small dressing-room in a Western theatre:

What airs some managers assume,
It's little short of cheek I guess,
To call a place a *dressing-room*,
When a lady hasn't *room* to *dress!*

Even this was hardly so severe as the lines that follow, copied from the wall of a miserable den shown to me in a Scotch provincial theatre. I believe it is still there:

"Room for the leper, room—room!"
I often wondered what they meant,
Till caged in this foul-smelling gloom
I understood the sentiment.

The sentence below contains as much truth as humor. It was penciled in large letters on the wall of one of the ladies' dressing-rooms at the Olympic Theatre, London, during Miss Grace Hawthorne's management of that house:

Some managers pay per week, some pay per month, some pa-per the house and some don't pay at all.

The largest and most exhaustive complaint that ever I remember seeing in verse was given to me by a friend in Brisbane, Australia. He had copied it himself from a dressing-room wall in the theatre of a small New Zealand town, and kindly gave me a transcript. It bears the somewhat dubious title of

"IF!"

How I could my room admire,
How I'd bless my dressing place,
If the gas would turn up higher
So that I could see my face!
If the windows were not faulty,
Full of loose, rheumatic panes;
If the water was not salty—
Causing other kinds of pains.
If the walls were not so dirty,
If the floor had fewer holes,
If my bench was more than thirty
Inches from that box of coals!
If the place were not so chilly,
If the draughts were fewer far,
If the rules were not so silly
As they usually are.
If the rats were only *non est*,
If they'd leave my things alone
If the dressers were but honest,
Or, if thieves, would steal their own.
If I only knew for certain
That the salaries were sure,
If a call before the curtain
My performance could secure.
If these numerous conditions
Were complied with at my call—
Just to suit my dispositions
I would not complain at all.
But the troubles I have dressing
In this cell could not be worse,
And I can't give it my blessing,
So it has instead—my curse!

I have seen many of these dressing-room inscriptions which were good, bad and indifferent, often justified by their surroundings, and always containing something to cause a smile; and it has often occurred to me that if one had the time and patience to collect them from the vast field over which they are scattered, they would make an extremely entertaining book, not to members of the profession alone, but to the fun-loving public at large.

HAS NOT CLOSED SEASON.

"Our company has not closed for good," said Kate Claxton to a MIRROR reporter yesterday. "On the contrary Booties' Baby is only laying off for two weeks and then on February 10, we open at Ford's Theatre, Baltimore.

"I will appear in the play and also Charles Garthorne, Mr. Kendal's brother, who remains with us. After Baltimore we will play the Western country for the rest of the season."

A FEW MORE.

"HAS SURPASSED ALL."

Grand Rapids, Mich., Telegram Herald.

The special holiday edition of THE NEW YORK DRAMATIC MIRROR is an elaborate and brilliant number consisting of forty-two pages. Typographically it is very attractive and is a beautiful sample of artistic progress in the art preservative. There are many stories, sketches and poems from the pens of eminent members of the profession, which THE MIRROR so capably and fairly represents. It demonstrates that our actors and actresses can utter many bright and entertaining lines of their own thinking—though the great public know them only for representing the thought and speech of others. Harrison Grey Fiske, the editor, is deserving of congratulation, for through his journal he has contributed to the merry Christmas of thousands of readers, besides the assurance that he has in his holiday number surpassed all periodicals in elegance, both as regards the quality of matter and its style of presentation, must be gratifying to him.

"ABLY UPHOLDING THE BEST."

Nashville, Tenn., Daily American.

Though I have not spoken of the Christmas number of THE MIRROR, by the way, owing to the failure of the number to reach me in the usual time, it is not too late to say that the publication is one the theatrical profession and every lover of the stage should feel proud of. THE MIRROR is ably upholding the best there is to the stage in America and is its present best advocate.

"A BEAUTIFUL EDITION."

Pottsville, Pa., Miner's Journal.

The Christmas number of THE DRAMATIC MIRROR is a beautiful edition filled with stories from the brightest and most prominent men and women of the stage and rich with lovely illustrations. THE MIRROR is always interesting, but the Christmas number possesses attractions that make it one of the most popular of holiday publications.

"THE FINEST OF ALL."

Carson City, Nev., Appeal.

The finest of all the holiday publications that have reached this office is the Christmas number of THE NEW YORK DRAMATIC MIRROR. It is an illustrated number, and the art resources of THE MIRROR combine sparkle with cleanliness, as does its letter press. The leading actors and actresses of the world have contributed artic'es over their own signatures, and these contributions make a bouquet of Christmas flowers, which for perfume and beauty cannot be readily equalled anywhere. It is pleasant to be able to commune with these old favorites of the footlights all at once, between the same covers. In scanning the volume, for it is big enough to be called a volume, one can almost hear the rustle of skirts, see the flash of jewels in the boxes, tempered by the soft lights of the stage, and hear the "cling! cling!" of the bell when the curtain begins to sink to the footlights. Tragedy, comedy, burlesque and opera, all flit through the number in a most enchanting way, and the whole would be an addition to any centre-table in the world.

"The Christmas MIRROR is still the subject of comment by all visiting companies."—*Harry E. Feicht, Dayton, Ohio.*

"There are many demands for Christmas MIRRORS still, and great disappointment is manifested when the newsdealers state they are out of print."—*A. L. Gellert, Poughkeepsie, N. Y.*

"Allow me to submit my name among the very extensive list of the Xmas MIRROR'S admirers. It was gorgeous and pleasing in its entirety, or in the language of ye critics, perfect in plot and portrayal."—*Bristow Aldridge.*

"N. B. Bennett, in advance of The Soap Bubble company, while in the city informed me that the Christmas MIRROR was the finest piece of newspaper work his eyes had ever feasted on."—*J. C. Pasqueth, Mexico, Mo.*

"The Christmas MIRROR is a daisy. Our newsdealers have had difficulty in supplying the demand. The cover is artistic and the contents interesting.—*C. E. Johnson, Salt Lake City, Utah.*

THE HANDGLASS.

A NEW play is soon to be hurled into theatric space entitled A Package of Cigarettes in Three Puffs. During the performance it is intended that an orchestral accompaniment shall be played simulating the flapping of angels' wings.

† † †

HERE is a chance for an enterprising museum manager. A notice pasted in a ferry-house reads: "Lost—a sealskin gentleman's glove." No time should be lost in securing the sealskin gentleman.

† † †

A SAN FRANCISCO paper contains an item which is undoubtedly intended to be humorous. It states that a valise containing "seventy-five dollars worth of clothing" was stolen from an actor's dressing-room a few days ago. "Seventy-five dollars worth of clothing" in an actor's valise is an example of sunny satire that is intensely pleasing.

† † †

A MAN named Macbeth is a manufacturer of lamp chimneys in Pittsburg. He is no relative to the Scotch king whom Macduff fought to a finish.

† † †

A ST. PAUL journal states in a prose poem, which has a strain of sadness running through it: "An actor playing a heroic role, with the illusory glamor of the stage as an entourage partaking of the quality of a glorifying halo, has an opportuniny of mashing seldom accorded to the ordinary individual."

† † †

CHICAGO encored Patti seven times when she sang "Home Sweet Home" at the Auditorium. Chicago was bound to even up prices somehow.

† † †

A DESTROYER of idols imparts the painful news that Ibsen takes vinegar, pepper and salt on his Blue Points.

† † †

To you, young man, who are just starting upon your dramatic career, let us say one word. It takes more than an Alpine hat and a pair of English gaiters to make an actor!

† † †

"THE audience don't get all the fun with a minstrel show," says the famous Sweatnam. We have been painfully aware of this fact for many seasons, but there seems to be no help for it.

† † †

HERE is a significant heading from a St. Louis paper: "Gave Us the Go-by. The Great Patti and Troupe Pass Through St. Louis." Patti's hair may be lighter than it was when she paid her last farewell visit, but her head is evidently still level as of old.

† † †

A PROMINENT actress who was very ill was asked by a friend if there was anything she wished done for her. The actress turned her head wearily on the pillow and said faintly. "Please have engraved on my tombstone: 'Buried, under the management of J. M. Hill!'"

† † †

THE Duke of Plaza Toro in the Gondoliers casually remarks to Marco and Gusippe, one of whom (nobody knows which) is a prince: "I am now about to address myself to the gentleman whom my daughter married; the other may allow his attention to wander if he likes, for what I am about to say does not concern him. Sir, you will find in this young lady a combination of excellences which you would search for in vain in any young lady who had not the good fortune to be my daughter. There is some little doubt as to which of you I am addressing, and which is the gentleman who is allowing his attention to wander, but when that doubt is solved I shall say 'Take her, and may she make you happier than her mother has made me!'"

† † †

A WESTERN dramatic critic, writing of the performance of an actor who portrayed a drunken husband, said: "Mr. Blank was eminently fitted for the rôle."

† † †

THE theatrical advertisements in the Philadelphia papers were last week profusely illustrated with spirited sketches of The Human Limb Dislocater, and this week the Two-Headed Baby smiles back at us from the erstwhile literary pages.

† † †

MANAGER MCVICKER was having a hard time going up a slippery Chicago hill, the other day, when he met a nicely dressed woman who seemed to experience great difficulty in getting down.

"Permit me to assist you, Madam," said the manager in his sweetest tones, and she took his arm.

"Quite slippery, isn't it?" courteously inquired Mr. McVicker.

"Slippery!" repeated the woman, "You bet your everlasting sweet life it is! I pretty near turned a handspring a moment ago."

† † †

THE Australian stage is just yearning to be elevated and Mrs. Potter started for Melbourne immediately upon receiving the melancholy intelligence.

A LETTER.

I am sitting alone by the fire,
In a pensive, poetical way,
In that wrapper you used to admire
(Like myself, it's a trifle *passé*),
In the same wicker, blue-ribboned rocker—
Your present—how cozy it feels!
And the slippers of scarlet morocco—
You objected, you know, to the heels.

High up on the wall hangs your racket,
You dared to make fun of my toss,
And leaning along 'gainst a bracket
Is that "snow-shoe" you used at lacrosse.
Your boxing gloves slyly I've fastened
Out of sight in the corner, right here
I'd put them up high, but I "dassent;"
You see it *would* look rather queer!

And sitting here thinking, dear fellow,
Of the jolly old times that are gone,
The flames turned a mystical yellow,
And I felt so intensely alone
That I wished, *how* I wished you were near me,
To make rose-color out of the blue;
Don't laugh at my romance—'twould cheer me
If 'twas only only to quarrel with *you!*

Will the sun ever shine out so brightly
As that day when we rode in the park,
And the band made the horses so sprightly
When we pulled up a minute to hark?
Will there be as much loving and laughing?
The weather *then* always was fine!
You remember—you called it once, chaffing,
A "Summer of roses and wine!"

Dear old chap! I'm not given to gushing,
You know, but I'm tired to-night,
And I feel that my forehead is flushing
At this nonsense I'm trying to wr'te,
I think I am centuries older—
Yet if you were here, I dare say,
I should put my head down on your shoulder
And cry—you remember the way!

Don't forget me! The fire is done glowing
Dear boy, there are bright days in store,
And I see in the embers no showing
Of the raven that croaks "Nevermore!"
The light in the window is burning,
You know what it says in the song,
Our ship is just tacking and turning,
And I'm waiting—no matter how long!

KATE MASTERSON.

CHOOSE CAREFULLY.

We were talking about books last week, weren't we? If we will stop to think what an emotional set are not only the men and women of the stage, but all who are in possession of some brains and warm blood, we will realise what an immense effect the sort of reading we may select, even for simple pastime, has upon us.

If we wish to keep ourselves mentally healthy, we will choose none but the most wholesome intellectual food, just as we endeavor to keep our stomachs in order with proper nourishment. We cannot eat and drink unhealthy things without suffering unpleasant consequences, you know. Nor can we more easily digest tainted moral and mental food.

I am speaking only to that class of men and women who are of some consequence.

The insides of the other kind are made of cast-iron, seemingly. There are many animals walking about on two legs that remind us of the Texan burros. Metaphorically, I would not suggest tin cans or brown paper as suitable diet for either our mental or our physical anatomy.

There are some people in the world who are absolutely of no consequence whatever to anybody or anything.

I was sitting among a number of people the other day, when a slender young cynic began to expound his worldly logic.

"Upon my word," said he, "there isn't much in anything, really, you know. If I were rich, I know exactly how I would spend my time. I would drink the oldest wines, I would smoke the best cigars, and never get up until evening."

"Young man," said a mild-faced old gentleman from his corner, "you would be quite wise in following the bent of your desires. It doesn't make a particle of difference to anybody in the world what time you get up."

Mental health is the best thing on earth. And it is best maintained by the right sort of companionship.

We who, traveling about in haste from place to place, are so often deprived of the human association which may be most wholesome, cheerful and helpful, can always find that companionship between the little white leaves of books.

The influence of the master-mind is tremendous. Take up the question of some of the lighter current literature going the rounds of the company.

Doesn't "Robert Elsemere" make you all want to be good?

Doesn't Edgar Saltus make you not care about being bad?

After which reading do you feel ambitious for better moral and mental work? After which reading do you feel more comfortable?

Oh, the wretched stuff of these modern posing critics! Better "Smoke-stack Bob, or the Coal-driver's Revenge," than the daintily coarse emanations of a diseased intellect.

Mr. Saltus says "Life is a howling farce."

If he and the thousands of his kind speak their convictions truly, they would be ready to crack jokes above their mothers' graves. Our greatest men have found much that is beautiful and sweet and satisfying in this life. Can the puny pleasures of these pessimists compare to the joy of the honest man who ministers to the content of the dear, good, gentle woman who depends upon him for her happiness? To that of the strong young father, who finds exquisite relaxation from his daily labor in the sweet prattle of the little ones whose lives depend upon the courage of his arm? To the quiet pride of him who has made a perfect home for those dear ones?

The popular novelist will say: "The man's wife may die, and his boy may be sent to State's prison." True; but does not the same cynic advise us to live in the present? Does he not tell us, in an off-hand way, to enjoy what is at hand? And to the worthy, honest man, if that present is darkened with heart-breaking and tears the purity of his past will give a strength to meet the storm, before which the weaker brother faints in mute despair, and beautiful memory will remind him that he has lived the best in life, if only for a little while.

A memory is often sweeter than any present delight.

The recollection of the good life of the man who has been our friend, even though we may have known him only in the pages he has written, sheds an ever-abiding light of help and comfort in its being.

Alas, there are many noble intellects, strong, even in their rankness! Disease is as often vigorous as health, and its consequences as palpable. The light of the unhealthy mind shines only upon the ugly mud-pools of existence, forgetting the sparkling streams and pleasant fields.

Of course, we know that the mud-pool is as real a thing as the mountain stream; that the wanton's existence is as obvious as the life of the gentlest, purest woman.

But the former are the nasty things in life, and, save when necessity or pity bids us linger, we should turn up our trousers or pick up our petticoats in tasteful avoidance.

Isn't it a pity that mental health and mental vigor go not always hand-in-hand? If they did, genius would ever do good to the world. Of what use are great gifts if they do not make life better and brighter?

* * * * * *

Come, now, own up!

What do we all want?

We want to be happy, don't we?

Johnson was miserable. Goethe, if he had any conscience left, must have been a most uncomfortable creature. Poe was wretched.

To admit the possibility of any permanent perfection of happiness is impossible.

How can we admit it, with the grave ever ready—if even in the hazy, unthought-of distance—to receive the dear companions who have ministered to our content?

But there is a good deal of sunshine lying easily within the reach of most of us, if we can only see it.

Mr. Editor, I am sure, will find fault with me. He will tell me that the columns of a dramatic journal should not be used for sentimental and philosophical discourse.

But why not, I should like to know? Aren't we people of the stage just like other people? Haven't we the same longings and needs, struggles and dreams? Are we not just as often miserable and weak? Suppose we are knocking about in one-night-stands. Haven't we plenty of time between to-night's performance and the ten o'clock call for to-morrow, to be happy, or unhappy, as the case may be?

To go back to books. We have always the choice between those which are beautiful and good, and those which are ugly and bad.

If we would make the best of ourselves in the present, and for the future, if we would be happy, healthy, and wise; we will select the former.

Unless we are possessed of a strength and purity of mind which nothing can influence for bad, (and we aren't always, more's the pity!) we will realise that our books, our friends, and the thoughts and ambitions they awaken, are the moulders of our souls.

Let us remember that, and be careful in our choosing.

ECIRPAC.

EXTENDING THE CIRCLE.

Duluth, Minn., Sunday Tribune,

Our American drama is looking up and as a matter of fact, as Brander Matthews points out in a very entertaining article in THE DRAMATIC MIRROR, there are as many profitable plays native born as imported. THE MIRROR's weekly essay by well-known writers on dramatic topics is giving that excellent journal a new clientage among people who care for the literary side of the drama.

S. W. FORT, at present manager of the Holliday Street Theatre, Baltimore, will sever his connection with that house at the close of this season and assume the management of Lotta. Mr. Fort will be simply the manager for Lotta, and not the proprietor of her enterprises. Her season will begin about the middle of September and her tour will extend as far West as San Francisco. She will have a repertoire of fifteen plays, three of which are new. Mr. Fort has resided in Baltimore a number of years and will carry with him the best wishes of lots of friends.

GOSSIP OF THE TOWN.

IT is reported that an English syndicate has purchased Forepaugh's circus.

THE 200th performance of Shenandoah takes place on Feb. 24. Souvenirs.

GRACIE WILSON has been engaged for the Shenandoah company this and next season.

A. R. UNDERWOOD is singing Lorenzo in Fra Diavolo, with the Alonzo Hatch Opera company.

RICH AND ROSENBAUM'S Evangeline company is reported to be doing good business through the South.

FLORENCE J. BINDLEY will produce her new play After Taps on the 29th inst. at Jacobs' Hoboken Theatre.

DAN SULLY was at his home in Newport, R. I., on Friday last, greeting the many friends of his boyhood days.

FRANK C. MAYER has been engaged as advance agent of Agnes Wallace's World Against Her company.

JESSIE OLLIVIER is reported to have made quite a hit in Daly's Upside Down company, which she recently joined.

BELASCO AND DE MILLE have returned from the South, and will remain here until May 1, when they go to Echo Lake for the Summer.

NEIL BURGESS has purschased a house on Eighty-second street and Eighth Avenue for $82,000. It is 27 by 100 feet, and faces Central Park.

NELLIE FREE'S company stranded for the second time this season, last week in Ohio. Miss Free has returned to her home in New Lexington, O.

DAVE PEYSER is making engagements for a production in this city of The Shanty Queen, with T. J. Farron, formerly of Baker and Farron as the star.

E. M. GARDINER has transferred his interest in The Streets of New York, and has retired from the theatrical business. He is now residing in Chicago.

NEIL FLORENCE and Louise Dempsey are now starring in a play called Klea, the Mountain Waif. They are at the Front Street Theatre, Baltimore, this week.

ZOZO is to be entirely rewritten and remodeled for next season. Henry E. Hoyt has been engaged to prepare a new set of scenery, which will include several novelties.

THE Held by the Enemy company will make a tour of California again this Summer, playing besides San Francisco, for the first time in Oregon, Montana and Dakota.

BRONSON HOWARD writes from London that he has received four offers for a London production of Shenandoah. With his wife, Mr. Howard left this week for the South of France.

JOHN G. BELL has succeeded W. H. Fitzgerald as stage-manager of the Grau Opera company. Mr. Fitzgerald has sold his interest in the Grau company to his partner, Jules Grau.

CHARLES BOWSER has closed his starring tour and signed to go with Gillette's Private Secretary company. Another engagement for this organization is that of Raymond Holmes.

A NEW opera has just been written by an American composer, entitled Honor. It treats of farm life, piracy and witchcraft in old New England days. The libretto is by J. H. Rahde.

MRS. GEORGE H. ADAMS and her two clever little girls, Florence and Lily, have retired from E. H. Macey's Silver King company and joined the He, She, Him and Her company at Alexandria, Va.

MY JACK was presented for two weeks at the Boston Theatre recently, and it is a curious fact in connection with the engagement that the receipts for the two Saturday nights were exactly alike to a penny.

A SPECIAL matinee of The County Fair will be given at the Union Square Theatre on the 29th inst. for the benefit of the Boston Lodge of Elks, No. 10. Manager Hill and Neil Burgess are members of that lodge.

HOWARD KYLE, who is reported to have made a success as Captain Vere in the late Bells of Haslemere company, has gone to Washington on a visit before beginning rehearsals in The Pembertons, for which he has been engaged.

THE new Grand Opera House at Dubuque, Ia., which is now building, will be opened in June next. The regular season will begin about Sept. 1. The house will be under the management of William Roehl. Time is reported as being rapidly booked.

WILLIAM V. DABOLL, the father of William S. Daboll, the well-known opera singer, who is at present with Henderson's Gondoliers company, died in Providence on last Wednesday. He was eighty years old and had amassed a fortune at one time in manufactures.

CARL HERRMANN, the retiring business manager of the Standard Theatre, did yeoman service in the matter of the benefit to the deceased treasurer of that house, Victor C. Guilmette, at that theatre last Sunday night with the result that in the neighborhood of $1,000 was netted.

KATIE PUTNAM and her company were snowbound for three days a fortnight ago between Helena, Mont., and Salt Lake City. J. F. Berry, advance agent of this organization, is lying dangerously ill with pneumonia at St. Mary's Hospital in Salt Lake City.

JAMES R. MACKIE stars next season in the new musical farce-comedy, Grimes' Cellar Door. This piece was written by Addison and McNally, of Boston, the authors of Vacation. It is said to be replete with musical gems, strong situations, and has a coherent plot. Mr. Mackie, the star of the new organization, will be remembered as the successful Grimsey, of A Bunch of Keys. Among the people he has already engaged for his support are Louisa Sanford, Charles Burke, Helene Leslie and Leona Fontainbleau. W. E. Flack will be manager, and Val Dresher musical director.

R. D. MCLEAN and Marie Prescott are reported to be doing a good business through the South.

JULES S. KUSEL has engaged William R. Barr as business agent for the He, She, Him and Her company for the balance of the season.

THE BRIGANDS is reported to be doing such good business at the Casino that no date has yet been set for the production of The Grand Duchesse.

LOUIS JAMES is reported to be doing well in the West. He has arranged with Klaw and Erlanger to book him for a season of forty weeks next season.

THE production of Ferncliff at the Grand Opera House, Philadelphia, on Monday, proved a big success, according to a dispatch from Manager Kelly.

WILL O. WHEELER is elated over the prospects of A Pair of Jacks, the new farce comedy. He claims that excellent time will be given it in all the best theatres.

BARNEY MCDONOUGH has rewritten A Royal Hand for the St. Felix Sisters, and the third act is said to be entirely new. James Kelly has been engaged for the part of the Professor.

HALLEN AND HART have been officially notified that the Later On Social of Brooklyn is named in honor of their play, and also that they have been made honorary members of the same.

W. M. WILKISON has severed his connection with the Roger La Honte company, the tour of which comes to a close in about one or two weeks. He claims to have received several offers for the remainder of the season.

ULLIE AKERSTROM opened the new Opera House at Anamosa, Iowa, on Jan. 11. The choice seats were sold at auction, and every seat in the house is said to have been taken at prices ranging from $1.50 to $5 and over.

THE actor who hides his features under a coating of burnt cork in The Senator at the Star Theatre is not John J. Gilmartin, to whom the role of the negro servant was credited in last week's programme, but Will C. Sampson, who was engaged by William H. Crane at short notice.

AMONG the people engaged to support Joseph Wheelock in O'Donnell's Mission, in Philadelphia next Monday night, are H. A. Weaver, J. Walsh, John P. Savage, Fred Powers, John Ober, Joseph F. Wheelock, Jr., Harry Tansey, Stella Boniface and Katherine Weston. Harry W. Sewall is manager.

THE Great Metropolis Western tour which terminates next week, was made with lightning-like rapidity, as Managers Klaw and Erlanger had arranged for a series of special trains before the company left New York. On Feb. 3 the piece will be presented in Jersey City, and then the remainder of the season will be played in the East.

MRS. EMMA HERNE, the widow of John Herne, has presented forty volumes of plays and several valuable programmes to the Actors' Fund Library. The reading-room of the Fund has also received from the "Prescott Magazine Club" seven monthly magazines which will be distributed among the sick.

STETSON'S Gondoliers company, which opens its season at the Amphion Theatre, Williamsburg, on Feb. 3, is composed of Harriet Avery, Bettina Padelford, Celie Ellis, Flora Remsen, Lillian Cady, Edith Cole, Sig. Brocolini, Harrie Hilliard, Mr. Rafael, Horatio Malcolm, George Lauri and Edward Vernon. John J. Braham is the musical director.

THE MIRROR has received from J. G. Stultz a few samples of his new patented solidified colored fires. Mr. Stultz's invention seems peculiarly adapted for use in theatres on account of the evenness with which the preparation burns and the absence of smoke or smell. It appears that the Commissioner of Patents at Washington has analysed the chemical ingredients and has declared them to be free from poison.

THE monthly reunion of the New York Press Club took place on Jan. 15. The guests of the evening were the officers of the Woman's Press Club and the German Press Club. Among those whose names appeared on the programme arranged by the entertainment committee were: Thomas Davidson, Robert Dunbar, Mrs. M. E. Fredricks, Michael Banner, W. T. Carlton and Robert Mantell.

ROGERS, PEET AND COMPANY invited three hundred and fifty members of their cooperative concern to attend the performance of The Still Alarm at the People's Theatre last Monday evening, and Joseph Arthur was, accordingly, requested to reserve seven hundred seats and two boxes for that occasion. The latest thing in trousers was generally observable.

FREDERICK KERR, who will be remembered here for the work he did in Bootles' Baby, at the Madison Square Theatre, is to open at the Criterion Theatre in London shortly as Dick Fallon in a revival of Forgiven. At Easter he joins George Alexander's company at the Avenue. Mr. Alexander is the latest addition to the list of London managers, and it is quite probable that in the Summer he will visit this country. He reports that he is always open to accept a New York engagement.

LITTLE HANSIE BARRISON has been engaged as understudy for Elsie Leslie, in the production of The Prince and the Pauper, now running at the Broadway Theatre, next week. Little Hansie is one of the four bright little stage children Kate Claxton has christened the "Four Little Maids." They are Danish children of a perfect blonde type, and the eldest is hardly twelve years old. Although they have been but a short while in this country they are now all engaged. Mignon is with the Southern Bootles' Baby company, two others are with the Prince and Pauper company, and Sophie is in the production of As You Like It, at Daly's Theatre. Their first appearance together was in The Fairies' Well, at the Fourteenth Street Theatre, last Summer.

STAGE STORIES.

CHARGED WITH MURDER.

BY CHANDOS FULTON.

Many an hour is pleasantly whiled away on the train in the society of theatrical people traveling from one city to another, to keep their engagements at the local theatres.

Sunday is the usual traveling day of the Thespians, in making their connection—after closing in one city Saturday evening to commence their engagement in the next, Monday night.

After the morning papers, obtained en route, story telling is always in order. It may be observed that generally actors are good *raconteurs*.

I chanced to meet, not long since, out West, in a Pullman palace car, a well-known star, whose name is a household word, but which I do not feel at liberty to mention.

"I can tell you a very dramatic experience—of when I was charged with murder," observed the actor, when his turn came.

"*You* charged with murder?"

"Yes, arrested and imprisoned."

"During the war, in military service? You were a captain, I remember."

"No; it was before the war."

"Pray proceed with the story."

"In my early youth, some thirty-five years ago, I was out of an engagement in New York. I had been occupying a comfortable room in a family boarding-house on College Place, but my dwindling resources admonished me I must economize, and consequently I sought to reduce my expenditures by sharing my room with a fellow lodger, who was also similarly inspired. Why John Stratton and I became friends and roommates I cannot possibly say, excepting that we both wished to reduce our expenses by occupying the same room; for two more different individuals could not be imagined. I can understand that he was attracted to me by the fact that I was an actor. Perhaps the very disimilarity in our temperaments and habits may have been the mainspring of our intimacy and close friendship after meeting for the first time at the boarding-house table.

"I was studious, domestic, economical by nature, plain, matter-of-fact; he the very reverse in every respect. I need not say that he filled the popular idea of an actor better than I did; because the public regards the actor as an easy-going, shiftless fellow. While I passed my evenings in the retirement of my room—or rather, I should say, *our* room—studying new parts or reading standard plays and essays thereon, all with the view to improving my professional progress, John would be out with boon companions, 'getting,' as he used to say, 'the most out of life that he could, every time.' I have neglected to say that John was employed as a clerk in Stewart's dry-goods store, on the corner of Broadway and Chambers Street, where the great merchant prince had founded the nucleus of his subsequently famous establishment on the same site. John had a good salary for his needs, but extravagance in dissipation, cards, etc., had compelled him to reduce his expenditures until he could pay his debts. While he economized his living expenses he never curtailed his expenses with the boys, but continued his follies even at the sacrifice of his personal comfort. The only bond of sympathy between us—for he cared nothing about books—was that we were both fond of going to the theatre. I need not say he always went with me, as I had the entrée of all the places of amusement excepting Barnum's, on the corner of Ann street and Broadway, where the acting-manager, Greenwood, was the foe of all deadheads. I persuaded myself I was a philanthropist in taking John to the theatres with me and keeping him out of harm's way; for worthless as he really was, there was something about him that inspired friendship and a desire to help him, because he was so incapable of helping himself.

"New York was not, at this period, the great metropolis it has grown in the past quarter of a century. The Astor House was the centrifugal point, while the two other leading hotels, the St. Nicholas and New York Hotel were regarded as up-town. The Fifth Avenue Hotel, now a central point, was a roadside house. The Crystal Palace was way up-town and there were few houses beyond. Second Avenue was the fashionable street, though many handsome residences already dotted Fifth Avenue and indicated its future. Taylor's saloon, on Broadway corner of Franklin Street, and Maillard's higher up on the great thoroughfare, were the fashionable restaurants. The principal sporting resorts were the House of Lords, the Office, the Pewter Mug, the Captain's, the House of Commons, all now gone. Windant's, now also a memory, was the favorite resort of theatrical people and men about town. The fashionable afternoon promenade was Broadway as high up as Canal Street, or the bucolic region of Fourteenth Street. The principal theatres were Barton's, on Chamber Street; Wallack's, on Broadway, below Broome Street; the Bowery (old), Niblo's Garden and Barnum's Museum. Edwin Forrest, Burton, the two Wallacks, Brougham, the Ravels, C. W. Clarke, Eddy and Fox were the popular favorites.

"It was at this period that that terrrible old temperance play, The Drunkard had a memorable run at Barnum's with the late Carson W. Clarke, an excellent actor, in the role of the unfortunate Middleton.

"John soon abandoned his attempt at financial reform, and notwithstanding his economy was soon again as closely pushed by his debts as before. He did not seem to be affected by his position, however; as long as he had the wherewithal to have a good time, he indulged whenever he felt so disposed, regardless of the reckoning on the morrow. I really envied him his flow of animal spirits, which enabled him to dispel any momentary trouble without effort, and apparently enjoy every moment of his existence.

"Sunshine, however, is always succeeded by shadow, and I perceived a change in his demeanor and spirits. He lost his buoyancy and joyous youthful agility; he remained out later in the night, and repeatedly returned under the influence of liquor, which made him crabbed and cross.

"He was becoming quite uncompanionable, and I was about deciding to change my quarters.

"Once I presumed on the confidence of our friendship to speak to him on the subject of his change in manner and spirit, and he confessed to me that his luck had changed and he had met with so many losses at cards and billiards that his financial troubles had completely upset him.

"'But you will not be able to retain your place in the store, if you go on this way,' I said.

"'I know that! I know that! And that worries me, too,' he exclaimed.

"'Why not change your ways? Remain in of evenings and economize—you will become interested in some books I have.'

"'No—no—I must keep going. Oh! don't bother about me; my troubles are none of yours.'

"'Pshaw, you have no troubles that you cannot soon relieve with a little economy and patience.'

"'He then confessed that in consequence of losses at a gaming-table in Ann Street, he owed different friends he named small sums aggregating $75; that his efforts to retrieve himself only involved him in more debt, until finally he had pawned some articles of jewelry, which, I then noticed for the first time, he was not wearing.

"'I thought of writing to my mother,' he said, 'but her slender income is barely sufficient for her own needs, and it would be a shame for me to take anything from her.'

"John was aware that I had saved up the sum of $150 (a small fortune it seemed to me then), and had the bills secreted in my trunk; and after a pause he said:

"'If you will loan me the $75 I need to cancel all these small debts, I will let you have my watch and jewelery until I pay you back from weekly savings from my salary.'

"As I had no immediate use for the money and wished to serve him, I cheerfully advanced him the sum, refusing, however, to take his watch and jewelery when he removed them by redemption.

"For a time he behaved very well, and paid me each week regularly several dollars out of his salary, until (alas! misfortunes never come singly) the detective of the firm having reported his visits to the gambling house, he was summarily dismissed from the store.

"I stood by him, however, and promised to aid him in paying his share of the landlady's bill until he should again find employment.

"Confident of my friendship, and consequently not apprehensive of pecuniary embarrassment as long as my money lasted, he set about obtaining employment with a good deal of his former buoyancy and hope.

"The Fates, however, seemed against him, and every application he made was a disappointment—either the position advertised had been filled, or there was no vacancy.

"He persevered bravely, keeping his chagrin to himself, and appearing very cheerful, until finally there was a chance of employment in a private broker's office, on William, near Wall Street.

"'I believe my luck has turned at last!' he exclaimed one morning when he received a note to call at the banking-house.

"When I returned to dinner in the evening, expecting to congratulate him on his appointment, I found him in our room, dejected and morose, and divined he had tailed in receiving the situation.

"I endeavored to cheer him up, but he shook his head gloomily exclaiming:

"'Oh, but the cause, the cause!'

"'The cause?'

"'Yes, they had investigated my history, and finding why I had been dismissed from Stewart's could not think of employing me. I am branded for life!'

"He almost broke down under the disappointment, but bore up manfully and made every effort in vain to obtain employment, until at length my means of assisting him were nearly exhausted, and his situation became alarming—desperate.

"Finally I had to plainly tell him that after a certain date I could do no more for him, but up to that time I would continue to advance him the money to pay his board.

"The days rolled by with the irregularity of the immutable laws of the universe, without bringing any good news for the unfortunate and sorely tried boy, who seemed to abandon all hope and become utterly listless as to the future, like one patiently awaiting his doom.

"He did not return to dinner one evening, and came in late, after I had retired, perceptibly under the influence of liquor some festive friend had given him to cheer him up.

"He staggered into the room, not careful, as usual, to not awaken me, and neglecting to apologize for the disturbance.

"Awakened, I greeted him pleasantly with a hearty "good evening," though under ordinary circumstance, I would have remonstrated with him for disturbing me by his careless thoughtlessness in closing and locking the door so noisily.

"He sank into a chair by the table, evidently distrustful of his ability to make an explanation.

"I turned over in my bed, to seek slumber by avoiding the glare of the light, supposing he would soon go to his bed in the opposite corner of the room.

"I soon fell asleep again; but I was aroused—almost immediately, it seemed to me—by the sharp and sudden report of a pistol.

"Opening my eyes, I beheld John almost falling out of the chair, with a spurting wound in his forehead.

I leaped from the bed in an instant and tenderly lifted him to the floor, that he might lie easy thereon.

"The alarm aroused the household, and I opened the door in response to the demand of my several fellow-lodgers.

"'Are you hurt?' they inquired in chorus, noticing the blood stains on my apparel, received while touching him.

"'No—he is!' I replied, throwing open the door, that they might see the prostrate but still animate form of John—a horrible sight.

We placed a pillow under his head and bathed his forehead and face, while medical attendance was summoned from the Astor House.

"John opened his eyes, glanced inquiringly about, noticed the pistol near his hand, feebly pointed to the same and then to me, closed his eyes again, and before the doctor came he was dead.

"The doctor decided that the police must be cal'ed, and the police—what do you think?—they decided it was a suspicious case, and that I must be held for examination charged with the murder of my friend.

"Think of that! I wonder that I now can speak so calmly when I remember the terrible situation.

"In vain I protested my innocence and told my story.

"The circumstantial evidence was suspicious. The evidence was all against me.

"I was asked if the pistol found was mine and I replied it was not, as I did not then know that it was.

"My name was discovered engraved on the handle, and examining the weapon I admitted it was mine but would not explain how it came into the possession of the dead man.

"I discovered the trunk I kept the pistol in to be unlocked, and surmised John had abstracted the weapon some time in my absence, but the theory caused the officers of the law to smile.

"How did I come into the possession of the pistol was a query which my explanation, that I had won it in a match in Boston, did not satisfy.

"My statement that I had not seen the pistol for some months was received with incredulity; for there was evidence that it had been recently loaded.

"I was ordered to dress myself to accompany the officers to the station-house in Beekman Street under arrest.

"Among the papers found in John's pocket was a letter addressed to his mother, but undated, and reading as follows:

DEAR MOTHER.—If I could settle my obligations to Tom I should not worry; for I am ready to go to menial work to support myself. I am really beginning to be afraid to meet Tom, lest he he should in his indignation upbraid me for so long imposing on his kindness and liberality; any words of reproach from him would drive me to desperation and—

"The letter, evidently unfinished, was not signed.

"The letter was held to complete the chain of circumstantial evidence against me. The theory of the officials was that John had come in late, aroused me from sleep, and we had an altercation regarding his indebtedness to me; he had probably threatened personal violence, and I had taken my pistol from its place in the trunk and shot him.

"It was claimed that he intimated this much when he pointed to me and then to the pistol in the throes of death.

"In vain I protested my innocence, and gave a detailed though hurried explanation.

"I was taken to the station-house and locked up to await the action of the Coroner's Jury.

"The genial sailor-captain, then in command of the precinct, was very courteous, evidently sympathising with me and believing in my innocence.

"I passed a sleepless night; for while confident that investigation would acquit me of the heinous crime of murdering my roommate, I recognized that I was in a terrible situation.

"I telegraphed my parents not to be alarmed, and for my father to come to me by the next train.

"I remembered that I had not seen the pistol for some months, and that I had withdrawn the charge before placing it in my trunk.

"The Coroner's Jury, the next day found that the deceased had met his death under suspicious circumstances, but inclined to the theory of suicide.

"The papers were not as enterprising then as now-a-days, and the morning papers did not have any account of the midnight tragedy; and my father, who came from our home in Hartford, on the morning train, in response to my dispatch, succeeded in getting the reporters of the evening papers to omit my name.

"My father, with the assistance of the genial sailor-captain, set about industriously tracing the movements of John the day and evening of his suicide, with the object of finding where he obtained the charge for the pistol; as if it could be shown he loaded it, there was evidence of premeditated suicide.

"My father agreed with me in interpreting the dying man's gesture towards me to indicate to me that it was my pistol he had used, and not to identify me as his assassin, as the officials persisted in thinking.

"Late in the evening a dealer in guns and ammunition on Chatham Street, was found who remembered selling a young man a single charge for a pistol several weeks since, the circumstance remaining in his memory from the fact of the singularity of the purchase of only one charge, the purchaser remarking that he only wanted one shot at a cat that nocturnally annoyed him.

"On being shown the corpse the man identified John as the purchaser of the single charge, and the pistol as being then in his possession.

"In the evening a sobered-up sporting man came to the station-house and stated that he knew the deceased; that being flush from a winning at cards he had taken John on a spree the day of the tragedy, and that John in his cups had declared unless his luck turned soon he would commit suicide. The man further alleged that the unfortunate and unhappy young man had told him about helping himself to my pistol and purchasing a charge; and, furthermore, that he had advised him to restore the weapon to the place he had abstracted it from in my trunk, lest I should discover the theft and trace it to him.

"The man was a suspicious character, and his evidence did not carry the weight it should, especially as it was intimated that he might have been influenced by my father.

"I had become fully convinced of my ultimate exoneration of the terrible charge, and was inclined not to worry, especially as my parents were happy in the confidence of my innocence.

"A prominent lawyer was retained by my father, but before he could commence any proceedings, a dispatch was received from John's mother, relating that the mail had brought her a letter, evidently written by her son a short while before the shooting, in which he stated that in his desperation he feared he should commit suicide; that he had carried a pistol obtained from my trunk for that purpose but intended to return it to its place that night lest the temptation might prove inevitable to end his troubles by taking his own life.

"After this evidence, cummulative with the rest in establishing my innocence, I need not say that I was discharged from custody on the charge of murder; and I have only to add, observed the actor, lighting a fresh cigar, that I accompanied the remains of my unfortunate friend to their last resting place in his village home in Vermont, and seeing the letters alluded to there the chirography left little doubt that he was inebriated when he wrote it, and that the same maddening influence drove him to the rash act threatened after reaching home.

"I may add, in conclusion, that the ensuing reason, I appeared in Uncle Tom's Cabin at the National Theatre, when Mrs. Howard enacted Topsy, and the friendly applause of those whose acquaintance I had made through my recent ordeal of being charged with murder, enabled me to make a hit.

"I asked the actor if I could give his name if I ever chronicled the story.

"'No—no,' he replied, 'for in those days of trick advertising it would be said I was simply trying to advertise myself.'

"And so I have withheld the name you all know well."

FORMES.—The friends of the late Karl Formes in San Francisco are agitating the question of erecting a monument in that city to his memory. An entertainment to help raise the requisite funds is being organized.

A DOUBLE ACROSTIC.

H ERE'S MY HAND—AND MINE WITH MY HEART IN IT
Tempest, iii., 1.
A TABLE FULL OF WELCOME MAKES SCARCE ONE DAINTY DISH
Comedy of Errors, iii., 1.
R EBUKE ME NOT FOR THAT WHICH YOU PROVOKE
Love's Labor's Lost, v., 1.
R EPENT BUT YOU THAT YOU SHALL YOUR FRIEND
All's Well, i., 3.
I TENDER YOU MY SERVICE, SUCH AS IT IS, BEING TENDERED
Richard II., ii., 3.
S UCH A NOISE AROSE AS THE SHROUDS MAKE AT SEA
Henry VIII., iv., 1.
O UR GREAT SELF AND OUR CREDIT TO ESTEEM
All's Well, ii., 1.
N OTWITHSTANDING THY CAPACITY RECEIVETH AS THE SEA
Twelfth Night, i., 1.
G REW LIKE THE SUMMER GRASS, FASTEST BY NIGHT
Henry V., i., 1.
R EMEMBER, SINCE YOU OWED NO MORE TO TIME THAN I
Winter's Tale, v., 1.
E YES TURN TO MODEST GAZE BY THE SWEET POWER OF THY MUSIC
Merchant of Venice, v., 1.
Y OURSELF, SIR, SHOULD BE AS OLD AS I AM
Hamlet, ii., 2.
F ROM SEVENTEEN YEARS TILL NOW, ALMOST FOURSCORE, HERE LIVED
As You Like It, ii., 3.
I N TIME WE HATE THAT WHICH WE OFTEN FEAR
Antony and Cleopatra, i., 3.
S O SHALL YOU FEEL THE LOSS, BUT NOT THE FRIEND WHICH YOU WEEP FOR
Romeo and Juliet, iii., 5.
K NOWS ME AS THE BLIND MAN KNOWS THE CUCKOO
Merchant of Venice, v., 1.
E VERMORE THANKS THE EXCHEQUER OF THE POOR
Richard II., ii., 2.

JOHN A. SCHICK.

IN THE COURTS.

THE PRINCE AND PAUPER CONTROVERSY.

The Prince and Pauper, which has just been put on the stage of the Broadway Theatre, has become involved in legal complications in a suit brought in the Court of Common Pleas by Edward H. House against Samuel L. Clemens (Mark Twain), Abbey Sage Richardson and Manager Daniel Frohman, to restrain its production.

The suit is based upon the affidavit and complaint of Mr. House, supported by an affidavit of Frank D. Curtis. Mr. Clemens was the author and owner of the book, "The Prince and Pauper," up to December, 1886, when Mr. House says he agreed to dramatise it and put it upon the stage under their joint action. Under this agreement he expended much time and labor, and on August 30, 1887, completed his work of dramatization, and so informed Mr. Clemens. The latter, however, has refused to permit Mr. House to produce or have anything to do with the play, and has informed managers that he has no right or authority in the matter. Mr. House now complains that in December, 1883, Mr. Clemens entered into a contract with Mrs. Richardson whereby she was given the right to dramatize the book and produce it upon the stage for their joint action and account. Mrs. Richardson made a dramatization of the book and it is now being performed under the management and direction of Manager Frohman, who produced it recently in Philadelphia and intends to present it in other cities. Mr. House says that all his efforts in the matter have proved fruitless, and his skill and labor have been rendered virtually valueless. He divulged to Mr. Clemens his idea and plan of producing the work upon the stage, and largely relied for success upon the fact of its having been so constructed that the two principal parts The Prince and The Pauper can be performed by one actor. He says that this was an original idea and was not known by Mr. Clemens until he informed him of it. He complains that the principal parts in the present play are performed by one actor in the very way designed by him and he alleges that in the present dramatization Mrs. Richardson has taken this idea, and it is to such extent at least, a plagiarism of his play and a wrongful appropriation of his property and play. He says that one of the most powerful and effective parts of his play is a scene where the Pauper represented as the Prince is seated upon his throne dispensing justice and the pauper's mother is brought before him—the mother recognises her son, and the son recognises and acknowledges his mother, whereupon the minister of the supposed Prince charges the mother with having bewitched the Prince and arrests her for witchcraft. Mr. House claims that such scene is not in the book and is entirely the original idea and invention of his own. A similar scene, he avers, is a part of the play now being produced. He asks the court to compel Mr. Clemens to perform his agreement with him, to join him in the production of the play and to restrain Manager Frohman and Mrs. Richardson from representing it, and particularly that part where the Prince and the Pauper may be performed by one actor.

Mr. House, in his affidavit states that he first called the attention of Mr. Clemens to the fact that he had a powerful dramatic subject in his book sometime before it was published in 1881. In a letter dated Dec. 17, 1886, Mr. Clemens said that he had dramatized it, but made a botch of it, and suggested that Mr. House do it for one-half or two-thirds of the proceeds. The Gilded Age had realised not less than $150,000, and Mr. House believed that this play would have even greater success. In December, 1886, Mr. House wrote to Mr. Clemens that the most taking arrangement would be to give both characters to the same performer, using a "silent double," suggesting that if there was a juvenile actress, such as Lotta was twenty years ago, or Bijou Heron fifteen years ago, she might fill the duplicate part. Soon after the agreement was made, whereby Mr House was to receive at least one-half of the proceeds, and should take such active part in the business arrangements as his physical health would permit, he having been an invalid over ten years, and confined to his bed or in a chair for seven years. On May 4, 1887, Mr. House wrote to Mr. Clemens that a complete scheme of the play had developed itself, but that it would take a long time to find the right person to fill the double part. After the first act had been prepared Mr. Clemens expressed his approval of it in enthusiastic terms. The entire play was completed in September, 1887. Mr. Clemens did nothing further in the matter until about a year ago when Mr. House learned that he had given the book for dramatization to a Boston lady. The first he heard of the present production was in April last, when Manager Frohman informed him of it. Elsie Leslie is taking the principal part in the play.

Mr. Hummel has been retained to defend the interests of Manager Frohman *et. al.*, and expects to produce sufficient evidence and legal points to defeat the claim of Mr. House when the case is argued this week.

THE OLYMPIC'S MANAGERIAL RUPTURE.

James Donaldson, Jr., manager of the London Theatre, and John F. Donnelly, the manager of the Bijou Theatre, are in trouble. In June last they formed a partnership, and took the Mount Morris Theatre to conduct it as a variety theatre, changing the name to the Olympic. In proceedings just brought in the Supreme Court, they are seeking to dissolve their partnership. Mr. Donaldson initiated the proceedings and complains that Mr. Donnelly has caused a great deal of dissatisfaction among theatrical companies, has disregarded his contract and received money for which he has failed to account. Upon motion of Messrs. Howe and Hummel, Judge Barrett has granted an injunction restraining Mr. Donnelly from interfering with the business, and during the present week they will make a motion for the appointment of a receiver to conduct the business until the suit is finally determined.

THE AMATEUR STAGE.

THE AMARANTH IN LYNWOOD.

Tillotson's war drama, Lynwood, was presented by the Amaranth Society at the Brooklyn Academy, last Wednesday evening. The selection certainly challenges wise judgment. The play is incapable of stirring our sublime feelings to admiration.

Is has too much recapitulation and is too lackadaisical and improbable. Mr. Tillotson, the author, has written many good plays, but according to the best critics, Lynwood is not one of them. It is the traditional melodramatic war drama, possessing but the faintest spark of life. Its plot is ultra-theatrical and nothing but a rehash of the well-worn love and murder theme which is so familiar to us that it is indeed difficult to stir up even a simple interest in the story. But precedent teaches that in comedy, amateurs are far more at home than in melodrama. Their friends prefer to see them as Falstaffs and not as Richards. If they are to hold up the sombre side of nature for our inspection they should have a play where a little gingery humor combines with the lugubrious element to relieve our lachrymal feelings. The Amaranth cast struggled heroically through the four acts of the drama, and indeed, at times, rose far above it. Miss Woodruff as Lucille Carlyle gave an impersonation of this emotional role full of feeling, gentleness and subdued pathos, yet it was a strong dramatic creation. But her climaxes were faulty. In the final scenes, her voice lost its quietness and musical cadence, degenerating almost to stridency. Mr. Throckmorton brought a few mannerisms into play as the villian, Dudley Middleton, that slightly marred his otherwise masterly and polished performance. Alfred Young played the hero, Victor Blanchard, and was noteworthy for his fervor, strong dramatic passion and naturalness. Albert Meafoy made the most of a comedy role, affording but scant opportunity. Miss Belle Wall, a new Amaranth light, betrayed much of the novice as Kate Wilmarth, but displayed considerable ability, though nascent, yet promising. S. G. Acton made Captain Remsen every bit a soldier, and G. H. Buermann furnished Uncle Joe with a delightfully genuine negro dialect, while Miss Wallace was as piquant and radiant as ever in the role of Gay Carlyle. George Woodruff was hardly equal to the emotions of Judge Carlyle, and Arthur J. Doniphan was a little crude, but earnest as the confederate Colonel. The costuming of the play was tasty, the mounting pretty, the movement quick and even, and in fact the general *ensemble* reflected much credit upon the power behind the scenes—Stage Manager Bellows.

RAY REEN.

NOTES.

The Amateur League has suspended for the present.

The dramatic corps of the Amaranth is now composed of thirty Thespians. What a task it must be to satisfy all!

Mr. Dyer sacrificed his beautiful moustache to play Deacon Jordan in the Gilbert performance of Mixed Pickles.

The Amateur Opera Association will hold a musicale reception at Remsen Hall, Brooklyn, next Thursday evening.

Frederick Browne was taken seriously ill a few days before the Amaranth performance of Lynwood, and was compelled to resign his part.

The Gilbert held a musicale and reception at Avon Hall, Brooklyn, on the 15th instant. A large number of the society's members and friends were present, and enjoyed a fine musical programme.

An incipient cyclone appears to be ruffling the usually quiet surface of the Florence Dramatic Society. Chairman Parkhurst, without assigning any cause, discharged two of his collaborators on the dramatic committee, Messrs. Dinsmore and Noble, both able and well-informed amateurs. These gentlemen raise the question, "What right has he to take such action?" and will look to the society for an answer.

This is "amateur week" at the Brooklyn Criterion Theatre. On Tuesday evening, the Lyceum Society will produce an English comedy called Aunt Betsy. The Florence will present a double bill, Withered Leaves and My Dress on Thursday. Friday the Booth will present Partners for Life, and on Saturday the Melpomene will interpret Old Heads and Young Hearts.

A benefit for Mrs. Woodruff has now been definitely decided upon. It will be given at the Brooklyn Criterion Theatre Feb. 24. Nearly all the Brooklyn amateur societies have combined to make the benefit a great success. Two pieces will be produced, Editha's Burglar and Engaged.

The Amateur Opera Association will hold their second performance of the season at the Brooklyn Academy of Music Feb. 17. The time-worn favorite Pinafore, is the opera to be produced. The cast will comprise Emma Henry Thomas, Annie Rutherford, Mabel Smith, M. Berdu, Thomas H. Barry, A. G. Nickolds, J. Williams Macy, W. P. Boat and Master C. Harbordt. Fifty voices will be used in the chorus.

It may be interesting to know that the Amaranth Society will be twenty years old next May, having come into existence in 1870. The Gilbert was first heard of in 1878 and is therefore twelve years old, while the Amateur Opera has been delighting us for fourteen years, having been born in 1876.

The other prominent amateur societies have been in existence from one to eight years.

The grand annual ball of the Joseph De La Harpe Association, a Brooklyn theatrical social club, took place on last Thursday evening in Uris' Novelty Hall, in that city, and was largely attended.

The Dramatic Association of Lincoln, Ill., presented Jedediah Judkins, J. P., on the 9th inst., to a large audience. The cast was as follows: Jedediah Judkins, John J. Cosgitt; John Crainerosa, Charles Maxwell; Herbert Crainerosa, Eugene Sheer; Reginald Windum, Charles W. Small; George Prentiss, Charles Corwine; Horatio De Camp, William Weith; Buck Hardin, W. J. Shire; Esther Goldfair, Miss Pauline Holton; Mrs. Crainerosa, Miss Minnie McBride; Bernice Crainerosa, Miss Minnie Braucher; Miss Bobbin, Miss Grace Larison; Sallie Sands, Miss Clara Hoover. The performance was fair.

A RIGHTEOUS REBUKE.

Brooklyn Citizen.

Frank Bangs who is known to theatregoers throughout the country as one of the best actors on the American stage, is seriously ill in a New York hotel. On account of the prevailing epidemic of the grip it was impossible to find accomodations for him at any of the hospitals. He is well taken care of, however, by the Actors' Fund, notwithstanding reports to the contrary. The authorities of the Fund hastened to aid the invalid when they learned of his pecuniary distress and the Elks offered their assistance. Editor Harrison Grey Fiske, of the DRAMATIC MIRROR, rightly rebukes the theatrical writers on several papers who tried to throw discredit on the Fund in this case.

MINNIE MADDERN'S ARTICLES.

Buffalo Courier.

Minnie Maddern is writing some remarkably good articles for THE DRAMATIC MIRROR. The paper in the current issue is on "Golden Opportunities." She says that a number of players are members of the C. L. S. C., and are improving their minds wonderfully.

A STRONG AND ENTERTAINING ESSAY.

Boston Times.

Mr. B. E. Woolf's article in THE MIRROR is a strong and interesting one. He writes of that of which he knows.

GLEANINGS.

RALPH D. BRYAN has rejoined Charles T. Ellis' company for the remainder of the season.

THE receipts of Aunt Jack at the Madison Square Theatre last Saturday were the largest known at that house for many seasons.

ROSE COGHLAN opened at Trenton on Monday night to over $600. Next Monday she opens in Cincinnati. On Feb. 24 she comes to the Fourteenth Street Theatre for two weeks.

HIS NATURAL LIFE, under the management of Scofield and Anderson, opens its season at Toronto next Monday night. Harry Smart has been engaged as acting manager and Clarence Rosenfels goes in advance.

AT the end of next week Robert Mantell, who has made quite a hit in the Corsican Brothers, goes to Newark, after which he returns to the People's Theatre. He will thence go to Baltimore and to the West.

ON Monday night last on a writ of attachment, Ben Stern, formerly advance agent of the Kajanka company, recovered from the Miller Brothers, through his attorney, A. L. Erlanger, the sum of $489.60, balance on due bill given him for salary.

ARRANGEMENTS have been perfected by which Stuart Robson in The Henrietta and Steele Mackaye's new play, An Arrant Knave, will follow the run of Shenandoah at the Twenty-third Street Theatre on April 21 for a season of four weeks.

EDWARD WARREN, who began the season as leading man for Mrs. George S. Knight, left that organization in Chicago about a month ago and was engaged for Katie Putnam's company. While stepping from the train at Provo, Utah, where he was to have opened with the latter organization, he fell through a hole in the platform and sustained severe injuries from which he has only recently recovered. The audience at the theatre had to be dismissed, but Miss Putnam and her manager, Mr. Emery, showed the injured man every kindness. It is quite probable now that a suit will be brought against the railroad company.

IN spite of all reports to the contrary it was only yesterday (Tuesday) that the papers were signed by which Richard Mansfield is to play the part of the cripple in Sims and Pettitt's new play, Master and Man, which has made such a decided hit at the Princess' Theatre in London. T. Henry French has the rights of the piece for this country and the signers to the contract were himself and Mr. Mansfield. The piece will be presented at Palmer's Theatre for two weeks and will then be put on at the Grand Opera House. Among those who are to appear in the piece are Wallie Eddinger, Isabelle Evesson, J. H. Gilmour and Katherine Rogers. The remainder of the cast—there are nineteen characters in it—will consist of the present members of the Mansfield company.

GUS PITOU returned on Sunday from Toronto, Canada, where he had gone to consummate the purchase of a farm of forty-six acres on Lake Simcoe, which he intends to make his Summer residence. The purchase includes that of Smalley's Point, a piece of ground eight acres in size running into the lake. Manager O. B. Sheppard's Summer house adjourns the ground, and there is excellent muskalonge and trout fishing right in front of the house. Mr. Pitou will close up his New York house and take his family to his new home June 1. He will, however, keep his New York office open all Summer, only taking an occasional trip here though, when necessary. He hopes in this way to get two or three months' solid rest which he has not had for several years.

REPORTS from Boston regarding Steele Mackaye's new play, Col. Tom, which Nat Goodwin produced on Monday night, are decidedly discouraging. It is not believed that the comedy will be a success.

EDWARD HARRIGAN'S new theatre is to be built on the North side of Thirty-fifth Street, about 100 feet East of Sixth Avenue. It has seventy-five feet front, and the ground is at present occupied by the St. Mark's (colored) Methodist Episcopal Church and a four-story dwelling house. The sum of $72,500 was paid for the church and $43,500 for the dwelling. The transfer was made on Wednesday last, and the plans for the new theatre are now being made. The old buildings will probably be pulled down in the Spring and the theatre will open in the Fall. It will be ninety-nine feet long, have a seating capacity of 1,500, and the front will be of Philadelphia pressed brick. Austin Corbin, the banker, is said to be furnishing Mr. Harrigan with the capital to build the theatre, but the statement cannot be verified.

MARIE GLOVER, OF THE CASINO.

NEW YORK, Jan. 8, 1889.

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CORRESPONDENCE.

PHILADELPHIA.

There was a marked increase of business last week all along the line, although there were but two novelties presented.

At the Arch Street Theatre, the farce-comedy, The Fakir, by Harry L. Hamlin and Paul M. Potter, was seen for the first time in this city. It drew good houses and seemed to afford much entertainment, and therefore should not be subjected to severe criticism. It is not a work, however, to be especially proud of, for its fun is of the high pressure, noisy order, involving an amount of labor upon the part of the principals entirely out of proportion to the results attained. Still it only claims to be furiously funny, and probably it would meet with slighter favor were less stress laid upon the fury. The Ivy Leaf week of 20.

Wilson Barrett upon his second and last week at the Walnut Street Theatre presented Claudian and The Silver King, dividing the week equally between the two plays. He played to crowded houses. Claudian is probably his best performance, and one that is worthy of the closest attention and study, and deserving of the highest praise. Upon Mr. Barrett's first tour I had occasion to write at some length upon this play, and need only add now that this second hearing afforded even greater enjoyment than the first, and thoroughly conformed the favorable judgment then expressed. A good performance was given of The Silver King, a play which affords excellent opportunities to the members of the co., but the performance as a whole was less satisfactory than that of Claudian, for the highly colored role of Wilfred Denver does not afford opportunity for the display of Mr. Barrett's best powers. Little Lord Fauntleroy week of 20.

At the Chestnut Street Opera House Edward Harrigan revived Old Lavender and played to excellent business. As author, stage director or actor Mr. Harrigan is entitled to the highest respect and admiration, and his successful labors in his chosen field should and will command for him a prominent place in the annals of the American stage. Old Lavender, while not the best of Mr. Harrigan's plays, gives him better opportunities than are afforded by any of the others. His impersonation of the title role is sufficient of itself to establish his reputation as an actor of rare powers, with keen insight and rare facility of portrayal, under whose swift flow of humor in the steady undercurrent of pathos. His Old Lavender deserves high rank among the character sketches of the age. Panny Davenport in La Tosca week of 20.

The Oolah completed its run at the Chestnut Street Theatre, having played to uniformly good business. Cora Tanner in Fascination week of 20.

The City Directory grew in favor at the Broad Street Theatre, and its second and last week showed largely increased business. The London Gaiety co. in Faust Up to Date week of 20.

The fourth and closing week of Prince and Pauper at the Park Theatre showed a marked increase in business. Little Elsie Leslie has established herself here as a favorite, and the desire to see her naturally increased as the chances diminished. Patti Rosa in Margery Daw week of 20.

Farce comedy appeared for the first time upon the stage of the Grand Opera House in the shape of Daly's Upside Down. Satisfactory business resulted. Ferncliff week of 20.

Joseph J. Dowling and Sadie Hasson, who appeared at the National Theatre, devoted the first half of the week to The Red Spider, which had never before been presented in this city. It proved to be a highly spiced sensational drama of the conventional sort, in which trick quadrupeds demand a share of the attention. It was well received and drew good houses as did also the older play Nobody's Claim, which was seen during the latter half of the week. The White Slave week of 20.

Ten Nights in a Bar Room played at the Standard Theatre to moderate business. Monte Cristo week of 20.

Lilly Clay's Gaiety co. played to good business at the Central Theatre. Hyde's Specialty co. week of 20.

At Forepaugh's Theatre an excellent performance was given of The Romany Rye. The initial production of Harry Meredith's new drama, A Perfect Trust, week of 20.

P. F. Baker played to fair business in Chris and Lena at the Lyceum Theatre. True Irish Hearts week of 20.

A Legal Wreck drew good houses at the Kensington Theatre. Chris and Lena week of 20.

A burlesque by Dumont, entitled The Grand Stamp Depot, a farcical sketch called The Grip, and other good features, drew crowded house at Corncross' Opera House.

ITEMS: Frank Howe, Jr., business manager of the Park Theatre, has written me stating that he was exceedingly pained to read in my last letter to THE DRAMATIC MIRROR that Prince and Pauper, now at the Park, had played to rather light business on the week. He claims that the receipts for the week were $4,314, and that the total receipts for the three weeks and that portion of week beginning 13 and including 16, was in round figures $16,000. The fact remains, however, that there was a falling off in the business last week, and that it was the poorest week of the four, but I cheerfully accord to Mr. Howe this opportunity of making known the result of the engagement.

BOSTON.

The attractions for week of 20 are unusually strong at all the theatres, and there are decided signs of better business all round. For the past month nearly every co. that has played in this city has been more or less crippled by the prevailing epidemic, while the same cause outside has conspired to thin the ranks of the regular theatregoers.

A large audience greeted the Booth-Modjeska co. at the Boston 20, and the stars were the recipients of frequent and hearty applause. The opening play was Merchant of Venice. The programme for the week was given in my last letter.

The old comedy season opened at the Museum 20 with London Assurance. Mr. Mason, who has been ill for a month past, has sufficiently recovered to resume his position in the co., and Annie Clarke, who has also been confined to the house for some days, appeared in her old part of Lady Gay Spanker. The other pieces announced for the season are School for Scandal, Masks and Faces, Old Heads and Young Hearts, The Heir-at-Law, The Rivals, She Stoops to Conquer, and Tom Taylor's less-known play, New Men and Old Acres.

Nat Goodwin's season at the Tremont has surprised many of his old friends who supposed they had fully gauged his dramatic capacity. He has shown so much genuine ability for the higher walks of dramatic art that they are all asking each other, "Why didn't he do this before?" Mr. Goodwin declares that, although there are heaps of money in the old line, he will never go back to it. His new comedy, Colonel Tom, written for him by Steele Mackaye, is a strong one, and affords many opportunities for dramatic effect. It is most elaborately staged. The scenery, painted by Charles Witham, is superb. One scene in particular equals anything seen this season on the Boston stage. It gives a view of the famous Newport Cliffs, painted from photographs, with a real pool of water in the foreground, a wonderfully natural beach, with sea weeds, anchor imbedded in the sand, etc. The furniture was made especially for the play. Colonel Tom runs for one week only, and will not be presented again this year.

Rose Coghlan, I am sorry to report, drew only fair houses at the Globe week closing 18. Gilmore's Twelve Temptations week of 20.

Clara Morris did no better business at the Park during her engagement than Miss Coghlan at the Globe. She took her farewell 18 in The New Magdalen. The Duff Opera co. opened to a fair house in Paola 20.

Nadjy has drawn full houses at the Hollis Street since it replaced The Drum Major week closing 18. Next week it will be withdrawn for Erminie. The Kendals are announced for a return engagement at this house in February.

At the Grand Opera House Barry and Fay in McKenna's Flirtations promise to make one of the most successful weeks of the season. The old Boston favorite, Joseph Haworth, in Paul Kauvar week of 27.

The French Dramatic co. lately organized here gave its first performance 21 at Union Hall. The piece was Le Gendre de M. Poirier.

ITEMS: Shenandoah is booked at the Globe later in the season. The Gondoliers comes to the same house Feb. 24.—The insanity of James Dolan of the Museum co. has already been noted. He is still at the asylum. One of his hallucinations is that he is possessed of immense wealth, and he busies himself in making wills, in which he distributes real estate, money and valuable jewelry among his former associates.—Kajanka follows the Booth-Modjeska co. at the Boston.—James A. Herne's Drifting Apart is resting for a month on account of the general depression in business. The season will be renewed about the middle of February, at Harlem. Ada Langley has left the co., and is succeeded by Laura Burt.

CINCINNATI.

Held by the Enemy drew largely at the Grand week closing 18. William Harcourt in the role of Colonel Prescott proved a satisfactory successor to James K. Wilson, while Maud Haslam, Minnie Dupree and Kate Denin Wilson of the old co. were satisfactory in their respective characters. The old mill scene in the third act with its accompanying war surroundings evoked the most hearty applause. The Wyndham Comedy co. week of 20 in repertoire. Rose Coghlan 27.

Frank Daniels presented Little Puck at Heuck's during the week closing 18 to remunerative business. Mr. Daniels is to be congratulated upon both the excellence of his play and co. and the fact that he does not apparently endeavor to monopolize the stage honors. Bessie Sanson, Burt Haverly, Harry Conor, Louise Eissing, Emily Beaumont and Robert Savage contributed largely to the entertainment. J. B. Polk in The Silent Partner 20-23; the Kendals 24, 25; Boston Ideals week of 27.

Primrose and Wes.'s Minstrels, reinforced by Lew Dockstader, furnished one of the very best programmes of the kind at Havlin's during the week closing 18. Mr. Dockstader's specialties were, of course, the bright particular feature of the programme, and the comedian was nightly encored until he had to plead fatigue to escape service. Powers, Martin, Waldron and Haley, in their breakneck specialties, captured the house. A Dark Secret week of 20; The Great Metropolis 26.

Despite heavy counter attractions at Havlin's, the Barlow Brothers' Minstrels did an exceedingly profitable week's business at Harris' during the week closing 18. Eddie Percy's singing was above the average. The Barlows in their specialties and Sato's juggling were among the more notable features of the programme. Alone in London week of 20; the St. Felix Sisters 26.

The Vaidis Sisters' Specialty co. at the People's week of 20.

ITEMS: The temporary injunction granted H. Conreid 13 to restrain Frank Daniels' Little Puck co. from singing "My Love is Fair Columbia" was dissolved on the following date by Judge Evans.—The Kendals' repertoire during their brief engagement at Heuck's will include The Ironmaster 23, 24, A Scrap of Paper at matinee, and The Queen's Shilling evening 25.—Arthur E. Moulton, formerly with the Kiralfy's Black Crook co., who assumes the role of Billy Gilt Edge in Little Puck, makes up so nearly like Frank Daniels that in more than one instance it puzzles the average spectator to determine "which is which."—Sunday law violation 12; fines assessed therefor on following Monday $252, and offended justice appeased.—Manager James E. Fennessy of Heuck's, made a gallant appearance at Columbus 13 as Commander of the Duckworth Club, on the occasion of Governor James E. Campbell's inauguration.—Manager Rainforth of the Grand is waging vigorous war on the deadheads, and proposes to restrict the free list to the press.—With the Wyndham Comedy co., at the Grand week of 20, and the Kendals at Heuck's 23-25, the fight to the "looker on in Vienna" will be decidedly interesting.

BALTIMORE.

During the engagement of Kajanka at Ford's Opera House week closing 18 the attendance was large. It was, on the whole, a pretty spectacular play with no specially attractive features except the acrobatic performance of the Onofi Brothers, who were very clever in their line. The co. was well drilled and did some neat marching. The costumes were handsome. Francis Wilson and his co. open 20 in The Oolah. Charles Wyndham next.

Patti Rosa closed a week of light business at the Holliday Street Theatre 18. Margery Daw was the bill and is nothing but a vehicle for the introduction of the star's specialties. George Boniface and Gus Bruno and the rest of the co. made the most of the work entrusted to them, and Patti Rosa proved a vivacious little elf who can sing and dance and make herself winsome. The Exiles 20. Ferncliff next.

William Terriss and Jessie Millward appeared to good houses at Harris' Academy of Music week closing 18 in Roger la Honte. The piece had been seen here earlier in the season under the title of A Spider's Web. In its present form it is much more attractive. Mr. Terriss played the dual role of La Roque and Luversan with good taste and judgment and effectively, and Miss Millward as Madame de Noirville was strong. Little Marguerite Fields shared the honors with the stars. She was natural and child-like and as Little Suzanne won her way into the hearts of the audiences. Robert Taber was excellent as the lawyer. De Noirville and Victory Bateman did good work as Mme. La Roque. Pantasma week of 20. The Old Homestead next.

At Forepaugh's Temple Theatre Passion's Slave played a return engagement closing 18 week and duplicated the big houses and well-pleased audiences of its former visit. Harbor Lights commences a week's engagement with a matinee 20. Beacon Lights next.

Lester and Williams' Specialty co. gave an attractive variety bill to an even run of big houses at the Monumental Theatre week closing 18. Austin's Australians week of 20. Hyde's Star Specialty co. next.

Frank Lindon divided the week closing 18 at Front Street Theatre between Monte Cristo and The Son of Monte Cristo, and had a good attendance. The plays were well mounted, and the supporting co up to the average. Nell Florence and Louise Dempsey in The Mountain Waif 20. Frank L. Frayne next.

ITEMS: Charles Byers, late of Tillotson's Zig-Zag co., is at his home in this city.—The concert of the Boston Symphony Orchestra at the Lyceum 16 was a rare musical treat, and financially a brilliant success.—Professor and Madame Richard Burmeister of the Peabody Conservatory of Music, gave an informal reception to Herr Nikisch and Franz Kneisel of the Boston Symphony Orchestra, after the close of the concert 16.—The twenty-fourth season of Peabody Symphony concerts is announced to begin Feb. 1.—The Baltimore Orchestra is an established factor in musical circles here, and will come before the public for the first time in a popular concert early in February. Ross Jungnickel is its conductor.—Cyclorama of Gettysburg is drawing large crowds.

NEW ORLEANS.

At the Grand Opera House the Du Sauld co. presented Bootles' Baby week closing 18. The play failed to draw and business dropped after the first night. Miss Du Sauld played Helen Grace with feeling and power, and Clarence Handyside was excellent as Bootles. J. K. Emmet 19.

John Dillon made his first appearance in New Orleans at the Academy of Music 12. Only a fair audience was present and Wanted the Earth failed to please. There was only a handful of people in the house 13 and the theatre had to be closed as Mr. Dillon had suddenly left for Chicago on that evening. Sweet Lavender 20 19.

After an absence of nearly five years Matrie Vickers returned and presented her new play, Jacquine, at the St. Charles Theatre week closing 18. The star is the same clever soubrette that she always was and Jacquine is a very funny comedy. The supporting co. is very good. Joseph M. Doner made a big hit in his specialties. Good business. Ada Gray 19.

Will E. Burton concluded a very satisfactory week at the Avenue Theatre 18. Mark Twain's Tom Sawyer was acted by a clever co. The part of Tom is well suited to Mr. Burton, who is an excellent impersonator of boy's parts. Town Lots 19.

ITEMS: The sudden departure from the city of John Dillon, which necessitated the closing of the Academy of Music last week for five nights, occasioned considerable comment in theatrical circles. In regard to the matter I am in receipt of an explanatory letter from Charles O. Richardson, Mr. Dillon's manager. The following extract will explain itself: "Mr. Dillon had been ill for the past two weeks and broke down completely 14. The attending doctor and myself thought it best he should go home before he became too weak to travel. The manager of the Academy was notified of Mr. Dillon's inability to fulfill his engagement twenty-four hours before Mr. Dillon left the city. I make this statement to correct a wrong impression that has been set afloat, to the effect that Mr. Dillon had sneaked away. The co. is still in town but they have railroad tickets for Chicago and two weeks' salary ahead in their pockets. They only lose their engagement." Mr. Richardson has acted manfully and deserves great praise for the kind manner in which he treated his co.

LOUISVILLE.

The Bostonians with the favorites Karl, MacDonald, Barnabee, Edwin Hopp, Marie Stone, Juliette Cordon and others filled their annual engagement at Macauley's appearing in the familiar repertoire with the exception of Don Quixote and Susette which are new here. Mr. Barnabee has great opportunities in the former and takes full advantage of them. Natural Gas opens 20.

Mr. Barnes of New York drew phenomenally large business for three nights at the Masonic. Standing room only out at every performance. Robert Hilliard and Emily Rigl share the honors.

The Fairies' Well finished the week to good houses. Carroll Johnson, the ex-ministrel is pleasing in white face and sings and dances well. Co. good. Palmer's Last Days of Pompeii next.

Alone in London was the offering at Harris's. The play is familiar to the patrons of this house but seems to have retained its drawing qualities.

At the New Buck the Vaidis Sisters comb. offer a fine variety entertainment chief of which is their own trapeze act which is both novel and dangerous. The burlesque, Little Lord Fond-of-Rye concludes the performance. The Albian Specialty co. next.

ITEMS: Ben Hendricks, of the Mr Barnes of New York co., has many friends here.—The Grand Central is doing good business under its new management.—Messrs. Jefferson and Florence were breakfasted by the Hon. Henry Watterson while here, meeting some of the brightest men of Kentucky.—Messrs. Quilp and Camp are booming the Patti engagement at the Auditorium very skilfully. Just now the papers are filled with information concerning the great singer, and of the arrangements for her appearance here.—A. J. MacDonnell, of Kirmess fame, is here. He may arrange to present a professional entertainment of a similar kind on the road next season.—The Masonic orchestra deserves mention. Popular selections, well played, are the order of the day at that house.—W. H. Power, proprietor of The Fairies' Well, was a member of Barney Macauley's stock in the early days at Macauley's. He was the leading man, and a good one.—Con T. Murphy, author of The Fairies' well, and of a number of other sucessful Irish plays, was also a member of the stock at the same time, as were W. H. Gillette, John Mackey and other well-known actors.—Robert Darton is to have a benefit 29. His last engagement was with Walter S. Mathews. The young tragedian will assist at the benefit.

ST. LOUIS.

The Jefferson-Florence co. in The Rivals was the event of the week of 12, and filled the Olympic Theatre at each performance with fashionable audiences. With such artists as Joseph Jefferson, William Florence, Mrs. John Drew and the others in the cast nothing but perfect performances were expected, and expectations were fully realized. The stage settings and surroundings were in keeping with the cast. E. H. Sothern in Lord Chumley week of 20.

A Hole in the Ground filled a good week's engagement at the Grand Opera House week of 12. Katie Hart as the lunch girl was the best who has ever taken that part, and her singing and dancing made a decided hit. Blanche Nichols, a St. Louis girl, was not far behind Miss Hart in favor or ability. The others could not be excelled in their respective parts. The Great Metropolis 19.

Kate Castleton in A Paper Doll, did a big business at Pope's Theatre week of 12. The play has been freshened and made more enjoyable by many new things that have been introduced. Miss Castleton was as attractive as ever with her songs, and has surrounded herself with a clever co. Two Old Cronies week of 16.

Lost in New York, with its tank, drew well at the People's Theatre 12. Lottie Alter took the part previously taken by Patrice and did very well, but Patrice was missed by many old admirers of the drama. The balance of the cast was nearly the same as last season. Muldoon's Specialty co. week of 19.

Time Will Tell, with Kennedy, Williams and McGee as the stars, did a fair business at the Standard Theatre week of 12. The comedy-drama pleased the patrons of this popular house. The co. was even as to strength, and many specialties were cleverly introduced. Katie Emmet in The Waifs of New York 19.

ITEMS: Libby Macarty, known on the stage as Dodie Morton, and last season with Later On, left last week to join the Gondoliers co. organizing in Chicago. She is a very clever St. Louisian, handsome of face and figure, and possesses a fine voice. She will take a leading part. Thomas Garrick and Miss Collier have reorganized their co., and left for a tour through the Southeast.—Miss Wright, a member of the Lost in New York co., is quite ill in this city. She was obliged to remain here after the co.'s departure, but will rejoin it in a few days.—The attendance at the Jefferson-Florence performances was the most fashionable of the season.—Colonel Pat Short, the popular manager of the Olympic Theatre, took his benefit 20, with E. H. Sothern in Lord Chumley. Colonel Short is one of our most popular and handsome managers. It is hardly necessary to say that the theatre was not large enough to hold his friends. Hereafter Sunday afternoon matinees will be given at the Olympic Theatre.—Mr. Florence was shown much attention socially during his stay here.—Manager Ollie Hagan, now one of the partners in the Pope's Theatre management, and the one who has done all to make that theatre such a popular place of amusement, takes his benefit Feb. 3.

CHICAGO.

Interest in the performances of Mr. and Mrs. Kendal increased during the last week, and Hooley's Theatre has been filled with delighted crowds every night. In Impulse, which was played twice, Mr. Kendal gave a faithful and exceedingly entertaining picture of the English heavy swell, and he really carried the piece. Mrs. Kendal made a very favorable impression in The Weaker Sex and The Ironmaster, and between them these admirable artists have quite captured the public and will receive a sincere welcome when they return next March. Of the co. Mr. Dodson has done some clever character work, and Mr. Wenman, Miss Vanbrugh and John Glendining have proved themselves skilled actors. This week, Our Flat, a new comedy of English origin.

Charles Wyndham and co appeared in The Headless Man, a comedy, by F. C. Burnand, and there has been no diminution of the number who visit Mr. Vicker's to see this clever actor and his able assistants. The play gives scope for Mr. Wyndham to display much of his ability as a comedian, and he is afforded capital support by Messrs. Blakely, Giddens and Emery. As Mrs. Bedley, Mary Moore is charmingly fresh and sprightly. David Garrick and Wild Oats were repeated once each. It is not generally know and the critics and public have not been able to discover it during the four weeks' engagement that George Giddens is a good deal more of an actor than he is credited with being. He doubles in several of the plays and so successfully that he is not detected. In David Garrick he plays Squire Chivey and Mr. Brown, and in Headless Man he does Bracebridge and Mr. Nupley. His stage name is Valentine for the doubles. Jefferson and Florence week of 20.

Stuart Robson returned to the Opera House and gave The Henrietta. The play was received with all the old favor and the co. was awarded praise. Frank Mordaunt made a success in the part that Mr. Crane made famous, but on an entirely different plane from his predecessor. May Waldron was the Widow Opdyke and played the part better than it has ever been before. The remainder of the cast was rather commonplace. Same week of 19.

Salvini has lost none of his popularity, and the Columbia has been visited by large and appreciative audiences to see him in his great impersonations. He has played Samson, The Gladiator and Othello. Young Salvini has pleased good-sized audiences on the off nights in A Child of Naples. Wilson Barrett in Ben-My-Chree week of 20.

Herr Ernst Possart, who has firmly established himself in the good opinion of theatregoers here, especially the German speaking population, has filled the Grand Opera House. The actor has shown his versatility in the plays presented, which vary from tragedy to comedy, and in all Herr Possart was able to prove his claim to greatness. Same week of 19.

At the Haymarket, Kellar delighted and mystified large houses. He has many new features, and his entertainment is unique. Henry Lee in The Suspect week of 20.

Jim the Penman drew fine audiences to the Windsor. The co. is strong, and the drama loses none of its interest in the care of its members. Of those particularly good the work of Joseph Whiting, Charles Kent, John Flood and Ellie Wilton should not be overlooked. Lillian Lewis 19.

George Wilson's Minstrels did a prosperous business at Havlin's Theatre. Nellie McHenry 19.

Charles Erin Verner met with a favorable reception at the People's, where he appeared in his play, Shamus O'Brien. Guilty Without Crime 19.

At Jacobs' Clark Street Theatre, N. S. Wood in Out in the Streets drew fair audiences. Wilson's Minstrels 19.

At the Academy, Hamilton Harris in In the Ranks had a successful week. Rag Baby 19.

The Standard has been taken by Jacob Litt, the well-known manager of Milwaukee and St. Paul, and he will endeavor to make it a success. For the opening attraction, McKee Rankin and a good co. in The Runaway Wife has been secured, and the past week capital audiences have been present every night. Manager Litt can put in cos. traveling his circuit, and present a run of superior attractions.

At the Criterion, Rag Baby drew good houses. This week the same.

ITEMS: Jared D. Thompson, an actor who used to be often mentioned in the old days, died at the County Hospital in this city last week. He had been supporting himself by painting and crayon work for some time. A number of the profession, notably W. H. Compton, Ed. Canfield, R. Clarke and the Macks have been entertained by the Whitechapel Club here. The organization is unique in the roster of clubs in this country, and hosts of people in, and out, of the profession want to get in, but don't get invitations. It is an honor not accorded to everybody.

WASHINGTON, D. C.

The Corsair did a good business at Albaugh's week closing 18. City Directory week of 20; Fanny Davenport week of 27.

Cora Tanner in Fascination delighted large audiences at the National week closing 18. Marie Wainwright week of 20. Francis Wilson in The Oolah 27.

Marie Decca had a large and enthusiastic audience at Lincoln Music Hall 13. The recalls and floral offerings were many. Miss Decca was in better voice than ever and was very pleasing. Maud Powell was also warmly received. Sarasate-D'Albert 15 to a fashionable and well-pleased house. Boston Symphony Orchestra and Clementina De Vere 17.

A Tin Soldier was presented at Harris' week closing 18. Marie Prescott and R. D. McLean 20; The Fakir 27.

Cushman and Thomas' Minstrels at Kernan's 20; Rentz-Santley comb. 27.

Marshall P. Wilder amused a fine audience at the Church of Our Father 20. Jeannie Winston gave the first of three ballad concerts 26. Miss Mae Rogers and Albert Lester King in concert 20.

Stoddard's lectures begin at Congregational Church Feb. 3.

PERSONAL: Charles Lander, the adopted son of Mrs. Jean Davenport Lander, made a promising debut as Will Smart in a new opera, Gretna Green, produced recently in London. Mr. Lander is a handsome young man and possesses a fine baritone voice.

KANSAS CITY.

The Metropolis, presented by a very meritorious co., was the attraction at the Gillis week closing 18, and did fairly well. The veteran actor, C. W. Couldock, met with a hearty reception, as also did Harry Hawk. The scenic effects of the play are striking. A Hole in the Ground 19; Keller 27.

The Paymaster would have done much better at the Warder Grand had it not been for the disagreeable and severe weather of the week. As it was, it had only a fair run. Duncan Harrison portrayed the leading role in a capital manner. The play has a strong plot and runs smoothly. Murray and Murphy 20; Redmund-Barry co. 27.

The Midland had Siberia as its attraction and did a good business. Time Will Tell 20; We, Us & Co. 27.

The tricks, jokes and antics of a small boy, as told in Peck's Bad Boy, amused fair houses at the Ninth street. Corinne 20.

ITEMS: Charles L. Goodyear has left Goodyear, Cook and Dillon's Minstrels and joined Loder's Hilarity co.—The Festival Chorus gave a very creditable concert at Coates' evening of 12.—E. Connolly had a successful operation performed on his throat, which had been troubling him lately, while in this city.—The question which managers, who keep their houses open on Sunday, are now considering, is whether to open or close an engagement on that day. The prospect is that finally they will open on Sunday.—A Hole in the Ground will celebrate its 1,000th performance at the Gillis 19.

PITTSBURG.

Hanlons' Fantasma did a good business at the Grand Opera House week closing 18. A Brass Monkey 20; Aronson's Casino Opera co. 27.

Herrmann's Transatlantique Vaudeville comb. did a rousing big business at the Bijou. The performance is a good one throughout. The several excellent specialty acts were duly appreciated and very well received by the large audiences in attendance. Carleton Opera co. 20.

Peter Rice's All American Star Syndicate comb. did a very large business at the Academy week closing 18. The comb. furnished an excellent entertainment.

The St. Felix Sisters presented A Royal Hand at Harris' to good business week closing 18. The Fugitive 20.

ITEMS: Charles T. Ross and Mabel Penton were billed for both the Bijou and the Academy last week, but only appeared at the former house. Peter Rice claims to have a contract with these people, and will bring an action for damages against them in New York city next week.—Manager R. M. Gulick has fully recovered his health.

HARLEM.

Marie Wainwright brought money to the coffers of Manager Hammerstein at the Opera House week closing 18 and charmed her auditors by her naive portrayal of Viola. She is a worthy follower of the gifted Neilson but as yet has not arrived at the artistic goal attained by her beautiful predecessor. The Heroes in Drifting Apart 20.

At the Olympic, Ada Henry's Burlesque co. filled the week to good business. There is a hiatus in the friendly relations formerly existing between Messrs. Donnelly and Donaldson, managers of this house, the latter having applied for an injunction against the former.

The Theatre Comique is still dark. There have been rumors of rentals but nothing positive is as yet known. Manager Jacobs has been offered the house but he considers the rent asked too high.

BROOKLYN.

The Two Sisters, which is quite a favorite with the patrons of the Grand, drew good business to that house last week. W. A. Brady's co. in After Dark week of 20. A Parlor Match 27.

One of the most successful engagements of the season at the Criterion was that of Mme. Janauschek. The great tragedienne, who was in unusually good form, appeared in five plays and met with the appreciation she deserved. The Miner's Ward, a comedy drama by Charles E. Missing, was produced 20 with a professional cast. For the remainder of the week the house is rented to amateurs.

At the Park Theatre Bootles' Baby with Kate Claston in the cast did quite well. Herrmann's Transatlantique Vaudevilles attracted large business 20. Richard Golden in Old Jed Prouty 27.

The Wages of Sin had a successful week at the Brooklyn. My Partner was the attraction 20 and did fairly well. Oliver Doud Byron 27.

Hyde's Star Specialty co. filled Hyde and Behman's Theatre all the week. Manchester's Night Owls opened 20 to large business.

Valle's Vaudevilles were quite successful at the Gaiety. Frank Bush's Specialty Paragons opened 20.

The Philharmonic rehearsal 17 and concert 18 at the Academy of Music was well attended. Kajanka opened for a week 20 to good business.

BROOKLYN, E. D.

Hallen and Hart in Later On drew crowded houses

week closing 18 at the Amphion Academy. The Two Sisters 20.

Fanny Davenport in La Tosca drew packed houses at the Lee Avenue Academy week closing 18. Millward and Terriss in Roger La Honte 20.

Rich and Harris' Two Macs' Specialty co. packed Proctor's Novelty Theatre week closing 18. Every member of the co. was excellent. Joseph J. Dowling and Sadie Hasson week of 20.

Arizona Joe in Black Hawk did a good business week closing 18 at Jacobs' Lyceum. Wages of Sin 20.

PERSONAL: Chasles Allen, late manager for Proctor's Novelty, has been compelled to take a trip for his health. He was very popular here and his many friends hope for his speedy return to the City of Churches restored to his usual good health.

SAN FRANCISCO.

JAN. 14.

The Juch Opera co., in Faust last night, called forth a splendid assemblage at the Baldwin, that filled the house. The cast was as follows: Faust, Charles Hedmont; Valentine, Signor Tagliapietra; Mephistopheles, Franz Vetta; Wagner, T. S. Guise; Siebel, Lizzie Macnichol; Martha, Susie Leonhardt; Marguerite, Emma Juch. La Diva Juch was warmly welcomed, so was Vetta and dear old Tag. Mr. Hedmont, as Faust, did not fully satisfy his auditors. He is neither a strong tenor nor a good actor. The Juch season is on for a fortnight, to be followed by Shenandoah 27.

Vernona Jarbeau is in her last nights at the Bush. She is doing better in Strictly Confidential than in Starlight, and will do wisely if she drops the latter from her repertoire. A Possible Case next at the Bush.

Voght and La Fontaine's Furioso, or the Daughter of Hades, an opera of the light order, had its *première* last evening at the Tivoli Opera House. The music is sweet and catchy, and quite original for operatic work of the present time. The orchestration is, perhaps, the most attractive feature. The Voght music is clever. The libretto is by Lafontaine. There is great opportunity for scenic and mechanical effects, costuming and ballet. The principals in the cast were Hen[illegible]rmau as Prince of Hades, and Tellula Evans as [illegible]ione.

The Pearl of Pekin draws nightly crowds to the California. Louis Harrison is ably supported by Ada Jenoure as the Pearl, Bertha Fisch as Pinette, Edward Webb as Petit Pierre, Gilbert Clayton as Sosoriki and John Leach as Sing High. The house was literally jammed last night, and the chances are that the interest will be maintained for the Pekin season. Roland Reed 27; Frederick Warde next.

Hoodman Blind, with William Morris as Jack Yeulett, was presented at the Grand Opera House last night before a large and thoroughly satisfied audience. Next week a new play entitled The Dandy Fifth, by Frank Gassaway, will be produced at the Grand. It is said to be something like Shenandoah. After that A Dark Secret: then Patti.

Shadows *of* a Great City is being delightfully presented at the Alcazar, with Ethel Brandon in the dual role. Julia Stewart follows Shadows in Daisy Browne.

ITEMS: Peter Robertson, the dramatic critic, has abandoned the "Undertones" in the Sunday *Chronicle*. I am sorry for this. I have cried and smiled in undertones so many years that it is like a good friend dying, and I am loathe to part with good friends.—Marcus Mayer is here, therefore Patti is booming.—Edward Swift was recently married to Gertie Hagan. Mr. Swift is the urbane treasurer of the Bush Street Theatre, while Miss Hagan comes from one of our best families.—The Boston Howard Athenæum engagement at the California was very profitable.—Mankind ran for three weeks and made money at the Alcazar, and the same may be said of The Great Metropolis at the Grand.—Robert G. Mackay has been definitely appointed critic of the *News Letter*, Vice Earl Marble. Mr. Mackay is quite a young man, whose work is said to be very clever.—Bandmann is negotiating for the Bijou Theatre and the legitimate drama. Seems to me I would not do it at the Bijou- a nice little house, very cosy, well located and equipped, but not large enough for legitimate work.—The Pearl of Pekin co. will play Los Angeles week of 27 and will open at Portland Feb. 10.—Rudolph Voelckel, treasurer of the Emma Juch Opera co., is pleased with his prospects, his theatre and with Managers Al Hayman and Alfred Beaviér.—Al. Hayman came in ahead of Shenandoah looking hearty.—Frank L. Hoogs, of the Bijou, has charge of the Carnival of Ages shortly to open at the Pavilion.—L. B. Stockwell made his first favorable San Francisco impression as Jim Farren in Shadows at the Baldwin, five or six years ago, and he has been a marked favorite ever since.—The Chicago papers say that Patti and all her co. suffered more or less with the influenza. Marcus Mayer says they didn't.—The *Daily Report* says that Genevieve Rogers, Bijou Heron, Lotta and Minnie Maddern were the only stage children who ever amounted to anything as stage adults.—Lewis Harrison received, along with other floral pieces last night, a ladder and a hod, with the inscription at the top, "From McGinty." "McGinty" has been so overdone here that the compliment to Mr. Harrison seemed a doubtful one, unless, indeed, there was another instalment to the joke not apparent to the audience.—Joseph Grismer and Phœbe Davies appear at the Alcazar March 17, after which they go to Australia.

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (J. G. Brady, manager): Dark.

ANNISTON.—NOBLE STREET THEATRE (John H. Noble, manager): Mr. Barnes of New York 10 to a large and enthusiastic audience. The co. and play were well received. J. K. Emmet in Uncle Joe 14 drew the largest house of the season. His support was very good. Maud White as Collie Parker deserves special mention. Sweet Lavender 16; Annie Pixley 20.

MONTGOMERY.—MONTGOMERY THEATRE (Geo. P. McDonald, manager): Mr. Barnes of New York to a large house 6. Miss Rigl gave much satisfaction in the trying role of Miriana. Bootles' Baby to a fair house 8. A neat and clean play. Newton Beers in Enoch Arden to a moderate house 14. J. K. Emmet 15; large and delighted audience.—OPERA HOUSE (George P. McDonald, manager): Ovide Musin Concert co. to a small but especially delighted audience 13.

HUNTSVILLE.—CITY OPERA HOUSE (Murray and Smith, managers): Mr. Barnes of New York 11 gave an entirely satisfactory performance to a fair house. Robert Hilliard and Emily Rigl deserve special mention.

MOBILE.—MOBILE THEATRE (J. Thannebaum, manager): Seldom in the history of Mobile has an artist been greeted with as much enthusiasm and pleasure as was accorded Emma Abbott during her engagement 13-15. The four performances tested the capacity of the house. Floral offerings were many and magnificent, prominent among which were the offerings of a military organization and the Order of Elks. Annandale, Montegriffo, Prentis, Broderick, Michelena shared the honors with the diva. J. K. Emmet in Uncle Joe 17 delighted a good-sized audience.

SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Newton Beers in Enoch Arden 13 to moderate business. Emma Abbott appeared 16 in Il Trovatore to the most select and largest audience of the season.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): Hettie Bernard Chase 10, 11 to light business; Little Lord Fauntleroy 13, 14 to large audiences. Georgie Cooper and Phœbe Ethyl alternated in the titular rôle and both were well received. Arthur Rehan's co. 16: Thompson Opera co. 17, 18. Ferguson and Mack Comedy co. 20, 21.—ITEM: Manager Thomas is confined to his room with la grippe.

FORT SMITH.—GRAND OPERA HOUSE (George Pilles, manager): Casey's Troubles had a fair house 6; performance satisfactory. Largardere, with good scenery and a competent cast, was given to a crowded house 7. A Night Off 10 and mat'nee 11 to poor business. The evening performance 11 had to be abandoned, as several members of the co. were prostrated with la grippe.

HELENA.—GRAND OPERA HOUSE (T. B. Sliger manager): A Night Off to good business 6; Zozo 20.

CALIFORNIA.

SACRAMENTO.—METROPOLITAN OPERA HOUSE (C. P. Hall, lessee): Helen Blythe in A Mother's Love and Cora the Creole to poor business 1, 2. Duff Opera co. in The Queen's Mate to full house 7. The Spider and Fly to good business 10, 11.—ITEM: The heavy snow in the mountains caused several cos. long delays and exciting experience. The Emma Juch Opera co. was detained fifty hours and missed their dates here and at Los Angeles.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Cragg, manager): Grau Opera co. 15, 16. Grismer-Davies co. in The Tigress and The World Against Her 17, 18.

COLORADO SPRINGS.—Joseph Grismer and Phœbe Davies presented The Tigress to a fair business 13.

CONNECTICUT.

HARTFORD.—OPERA HOUSE (F. P. Proctor, manager): Richard Golden presented Old Jed Prouty 12-15. Mr. Golden's creation of the old New England villager is new to the stage, being unlike Denman Thompson's Josh Whitcomb, yet true to nature. The scenery was excellent and the supporting co. good. A large and fashionable audience greeted the Boston Ideals 16. Il Trovatore was given, and received much praise. Miss Romeldi as Leonora and Miss Von Doenhoff as Azucena are deserving of special mention.—ALLYN HALL: The Japanese Village opened for a week 15, assisted by the Sanford Girls' Orchestra. The hall was well filled the opening night, and the curious village will no doubt be well patronized.—ITEMS: The advance sale for the Booth-Modjeska engagement 17, 18 is enormous. Otis Skinner of this co. is an old resident of this city, and his many friends will turn out *en masse* to greet him.—Hattie Marshall, who has made a great hit with the Rag Baby co. in the West, has been obliged to terminate her engagement with that co. on account of the serious illness of her mother at Boston. It is with much regret the members of the co. part with her.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Business boomed at this house during the week closing 18. The Boston Ideal Opera co. 14, 15, to good business. Il Trovatore, Faust and Lucia di Lammermoor were splendidly presented and highly appreciated by New Haven's music-loving people. Booth and Modjeska 16 was the event of the season. Their interpretation of Merchant of Venice was rapturously received by one of the largest audiences ever seen in this city.—PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): After Dark to poor business 13. Woman Against Woman, a good play, presented by a very capable co., received undeservedly light patronage 14, 15. Richard Golden presented Old Jed Prouty to very fair business 16-18.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Gus Hill's World of Novelties completed a successful week's engagement 18. Mr. Hill has introduced many new features, and gives a very amusing and satisfactory performance.—ITEMS: The advance sale for the Booth-Modjeska performance in this city reached $3,000.—Secretary Morton of the Grand has just recovered from a severe illness, which confined him to his home for several weeks.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (J. Belknap, manager): Martha, as given by the Boston Ideals 13, was witnessed by a fair house only, owing to advanced prices. The principals, consisting of Pauline L'Allemand, Belle Tomlins, George Appleby and W. H. Clarke sang their roles in an effective manner, winning several recalls. Much disappointment was expressed by the many admirers of Mr. Bassett, as he failed to appear. After Dark 14, 15. The piece was presented in the same excellent manner as seen here earlier in the season. The addition of Kelly and Murphy and Bobby Gaylor was appreciated by the galleries. Business moderate. Woman Against Woman 17, 18; satisfactory business. May Wheeler in the role of Bessie Barton acquitted herself in a creditable manner. The balance of the co. are competent.—ITEMS: Daisy Kline of the Redmund-Barry co., who has been very ill at her home in this city, will rejoin that organization at Indianapolis 20.—Ida Neilson of Maggie Mitchell's co. (a sister of Miss Kline) is also very ill.—L. C. Jones, late manager of Newton Beers' Lost in London co., has returned to his home in this city.

BIRMINGHAM.—STERLING OPERA HOUSE (Jean Jacques, proprietor): Nine. Januschek played to a small house 11. A Legal Wreck 14.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Soulier, managers): My Partner, though not new by any means, played to good houses 13-15. Stanley May in C. O. D. also drew a large audience 16. Milton Nobles in From Sire to Son 17, and Love and Law 18, played to excellent business.

FLORIDA.

PENSACOLA.—OPERA HOUSE (McConnell and Yonge, managers): Mr. Barnes of New York 7 drew the largest house of the season. The scenery was much admired, and the co. gave general satisfaction. Nettie Vichers in Jacquine, or Paste and Diamonds, 10, 11.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (G. H. Glover, proprietor): Robert Downing in Sawnet's tragedy, The Gladiator, to the largest house of the season. Mr. Downing and Miss Blair received an ovation.

COLUMBUS.—SPRINGER OPERA HOUSE (Charles P. Springer, manager): Newton Beers in Enoch Arden to a good house 13. Annie Pixley 22.

SAVANNAH.—SAVANNAH THEATRE (T. P. Johnson, manager): George H. Adams and Toma Hanlon in He, She, Him and Her, 8, 9. Performance satisfactory. Business fair.

ATLANTA.—OPERA HOUSE (L. De Give, manager): Robert Downing 8, 9, and matinee in The Gladiator and The White Pilgrim drew good houses and gave very satisfactory performances. Annie Pixley 10, 11, and matinee in Room 23, Second Floor and The Duncan's Daughter, was greeted with packed houses. Sweet Lavender 13, 14, and matinee to crowded houses. Performances fine and well received.

ROME.—OPERA HOUSE (M. A. Nevin, manager): Sweet Lavender 13 to fair business. Performance excellent. Enoch Arden 20.

ILLINOIS.

ENGLEWOOD.—ENGLEWOOD OPERA HOUSE (D. N. Lorton, manager): D. E. Higgins produced 11 his new farce comedy, She's a Daisy. The play was well patronized and much enjoyed. There was the usual first night delays, but the general verdict was a very satisfactory one. Nye and Riley appeared at Arcadia Hall 14 to the capacity of the house. Mr. Riley gave several new selections, and his conscientious endeavors were much appreciated. Mr. Nye's readings, while humorous, were quite ancient and extremely brief.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hoffmann, manager): John Fay Palmer in Last Days of Pompeii 9 to small business. Gorman Brothers' Minstrels 11 to a large audience. Co. first-class. A Base Hit 12; Joseph Murphy 20; Little Lord Fauntleroy 21.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jenks, managers): The B Operetta co., under the auspices of the Every Saturday, delighted a crowded house 8.

LA SALLE.—ZIMMERMANN OPERA HOUSE (Ed. C. Zimmermann, manager): Lost in New York 9 to good business. Last Days of Pompeii 11; medium house. Eunice Goodrich commenced a week's engagement 11.

DECATUR.—GRAND OPERA HOUSE (P. W. Haines, manager): Zig Zag 7 to fair business. The Fairies' Well 8; very creditable performance, to a fair-sized audience. The Paymaster 9 to a fair house. Performance good. Blind Tom 11 to the largest matinee of the season; small house at night.—ITEM: Prof. Olof Bull, leader of the Opera House orchestra for the past five years, has gone to Tacoma to take charge of the new Opera House there. Prof. Bull is an excellent violinist and his place will be hard to fill.

MOLINE.—WAGNER'S OPERA HOUSE (R. G. Clendinnin, manager): Gorman's Minstrels 8 gave an excellent performance to a good-sized audience. A Base Hit 10; fair performance to light business. Florence Hamilton 13 opened to a fair-sized audience.

PANA.—HAYWARD'S OPERA HOUSE (Race and Roley, managers): Thorel's Original Nashville Students had a small audience 9. Beach and Bowers' Minstrels filled the house 11 and gave entire satisfaction.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, manager): Lost in New York 10 to good business. Fine mechanical effects and satisfactory performance. Gorman's Minstrels 13 pleased a fair-sized house.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): Keller 11 ably assisted by the Steens. The entertainment was the best of its kind ever witnessed here. Gorman's Minstrels 14; fair business. Audience well satisfied. The Two Johns to a large business 16. Performance satisfactory.

DANVILLE.—GRAND OPERA HOUSE (Wm. Stewart, manager): Two Old Cronies 12 had a fair house. They will play a return engagement in February.—ITEM: W. C. Anderson, manager Two Old Cronies, informed your correspondent that Mr. Henshaw and Miss Ten Broeck will retire from his co. at the close of this season, when their contract expires. Charles Jerome has been engaged to fill Mr. Henshaw's place. Mr. Wills remains with the co. next season. The report published in some dramatic papers that he will also retire is incorrect.

FREEPORT.—GERMANIA HALL (H. J. Moogk, manager): Wilber Comedy co. 6, week, to good business. General satisfaction. Little Lord Fauntleroy pleased a large audience 14.—ITEM: The stage of this theatre has been enlarged and some handsome new scenery added.

BLOOMINGTON.—DURLEY THEATRE (Perry and Baker, managers): Keller mystified and delighted two small audiences 9, 10. Lost in New York drew a large audience 11. Last Days of Pompeii to fair business 13. A Base Hit billed for 16 canceled; Two Johns 17; Little Puck 25.—OPERA HOUSE (Perry and Baker, managers): Georgie Hamlin co. week of 13 to medium business at low prices.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, manager): The Nashville Students to a fair house 11. Beach and Bowers' Minstrels gave an excellent entertainment to a good house 14.

GALESBURG.—NEW OPERA HOUSE (W. P. Bailey, manager): Held by the Enemy 13 to one of the finest audiences of the season. This play always draws well here. Joseph Murphy in The Kerry Gow 17; good advance sale. Little Lord Fauntleroy 23; Waifs of New York 31.

DIXON.—OPERA HOUSE (A. E. Truman, manager): The Noss Family pleased a fair-sized audience 8. Louise Galloway, supported by D. K. Higgins, gave a good performance of She's a Daisy to good business 14. They gave a bad performance of Peck's Bad Boy 15 to a poor house.

MONMOUTH.—OPERA HOUSE (C. Shultz, manager): Held by the Enemy 11 to fair business. Around the World in Eighty Days 24; Little Lord Fauntleroy 30.—ITEM: George A. Sheridan billed for lecture 16 canceled on account of illness.

IOWA.

MARSHALLTOWN.—THE ODEON (H. J. Howe, manager): W. J. Flemming's Around the World to a small and disappointed house. Minnie Maddern presented In Spite of All to a small but well pleased audience. The co. is far above the average.—ITEM: H. J. Howe, manager of the Marshalltown Opera House, sails from New York 28, for a pleasure trip on the Continent. His wife and Miss Mamie Burford of Marshalltown, accompany him. A. G. Glick will act as manager of the Opera House during Mr. Howe's absence.

BOONE.—PHIPPS' THEATRE (Charles E. Phipps, manager): The Stewart Grand Concert co. 8, to a small house. Co. good, but Boone has had too many jubilee concerts this season. Clair Pattee opened 13 in A Night Off.—WEST SIDE HOUSE (Chas. A. Sherman, manager): Stewart Concert co. to a small house 9.—FLASHES: It is said that a fine theatre, costing over $50,000 will be built on the site of the old Metropolitan Opera House. The employes of Phipps' Theatre from Chas. E., down are sneezing and wishing they had "eschooed" la grippe.

DES MOINES.—FOSTER'S OPERA HOUSE (W. Foster, manager): Murray and Murphy in Our Irish Visitors 8, to a fair house. Zig Zag 11 to good business. Minnie Maddern in In Spite of All and Featherbrain 13, 14 to fair business, and well pleased audiences. W. J. Flemming's Around the World in Eighty Days 15. My Aunt Bridget 16; Aronson's Casino co. 22, 23; Siberia 24.—GRAND OPERA HOUSE (W. W. Moore, manager): Ullie Akerstrom in Annette the Dancing Girl to fair business 10. Satisfactory performance. Agnes Herndon in A Woman's Revenge to good business 13-15.—CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Choate's Dramatic co. week of 6. Harry Hunt's Comedy co. opened a week's engagement 13.—ITEMS: Harry Choate's Dramatic co. produced A Wife's Honor, Caprice, Old Homestead, Jekyl and Hyde and Little Lord Fauntleroy. Joseph E. Jessell retires from the management of Agnes Herndon and P. Perkins has assumed the same. Mr. Perkins is a man of means and has the capital to push the co. to the front.

DUBUQUE.—OPERA HOUSE (Duncan and Welber, manager): Two Johns 9 to a splendid house. Guilty Without Crime 11 and matinee; business poor. Co. excellent. Gorman's Minstrels 17; Minnie Maddern 18; A. R. Wilber co. 20, week.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Two Johns Comedy co. 13 to S. R. O.

DAVENPORT.—BURTIS' OPERA HOUSE (A. C. Mann, manager): Held by the Enemy 15. My Aunt Bridget 18.

KEOKUK.—KEOKUK OPERA HOUSE (William Weisman, manager): Carroll Johnson 7 in The Fairies' Well to light business. Joseph Murphy 15 in Shaun Rhue to fair business. Agnes Herndon 18; Ullie Akerstrom 21; Keller 24, 25.—ITEMS: Dr. John McKim, father of Mortimer McKim lately of E. A. McDowell's stock co. died here last week. The local lodge of Elks which includes several professionals in its membership has secured quarters in a new building and will fit up a new club room in connection with the lodge room of the Order. Dr. Frank W. Wyman at one time prominent in amateur musical and dramatic circles here, and for a short time connected with the profession, is in the city.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. I. Buchanan, manager): Tillotson's Comedy co. played to good houses 13, 14, and gave fair satisfaction. Zig-Zag is an incoherent mass, but is full of fun. Nye and Riley 24.—VALE: This is your correspondent's last letter from Sioux City. I have accepted the position of cashier of a bank at Carroll, Iowa, and leave this city this week. My connection with THE DRAMATIC MIRROR has been of the most pleasant nature, and I desire to express my thanks to Mr. Buchanan, Mr. Collier and the profession generally for numerous favors and courtesies shown me. And last but not least, long live THE MIRROR! Messrs. Collier, Gould and Young of this city have organized a minstrel co. They open here 27 and then go on the road.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): Agnes Herndon closed a two nights engagement with matinee 11 to moderate business and gave entire satisfaction. Goodyear, Cook and Dillon's minstrels 13 to light business; fair performance.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Rosina Vokes in repertoire 9-11 to good business. Shenandoah played to S. R. O. nightly week closing 18, being the largest week's business known at this house.—PARK THEATRE (Dickson and Talbott, managers): The Waifs of New York to fair business week closing 18.—ITEMS: Manager Crittenden, of the Anderson, Ind., Opera House, is in the city organizing a co. to include the Deaves Sisters for a short season on the road.—Professor Miller, leader of the orchestra at the Grand, is confined to his home by illness. Mr. Schoettler is filling his place.—Henry Porter, of this city, will join the Deaves Sisters on their contemplated tour.—Mr. Eddy, doorkeeper at the Grand, is once more at his post after several weeks' illness.—La grippe has had a telling effect here on the attendance of the theatres for the past two weeks.

VINCENNES.—OPERA HOUSE (Frank Green, manager): Stetson's Double Uncle Tom's Cabin co. 8 to good business. McCabe and Young's Operatic Minstrels 14 to fair business. The performance proved the truth of the old saying, "A minstrel troupe composed of negroes is never first-class." They are hastening Southward to avoid la grippe. John Fay Palmer in Last Days of Pompeii 16.

PORT WAYNE.—MASONIC TEMPLE (J. H. Simonson, manager): Milton Nobles in From Sire to Son drew fairly well 8. Charles Erin Verner in Shamus O'Brien had a small house 10. N. S. Wood in Out in the Streets to an average house 11. His scenery was splendid. Barry Johnson in Eagle's Nest 13; light house.—ELKS: A lodge of Elks was organized here 11 with R. C. Bell President, George McKinnis, H. J. Siebold and R. L. Smith, Vice-Presidents. The new lodge has seventy-five charter members.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Fairies' Well to fair business 10. Audience well pleased. Two Old Cronies 11 to good house. They play a return date here Feb. 11. Last Days of Pompeii 15 to light business. Held by the Enemy 20.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): P. F. Baker, with an excellent supporting co. tested the capacity of the house in Chris and Lena 8. This was the largest and best-pleased audience of the season. Mr. Baker is quite a favorite in this city. Si Perkins 24.—ITEM: Mr. Davidson, the genial treasurer of the Baker co. says this has been the most successful season they have ever had. Mr. Baker has just recovered from a severe attack of la grippe.—Captain F. H. Corbett, stage manager of the Opera House, is prostrated with a severe attack of la grippe.—Messrs. Mathews and Atkinson expect to open their new theatre some time next month.

TERRE HAUTE.—OPERA HOUSE (Wilson Noyler, manager): W. H. Powers, headed by Carroll Johnson, in The Fairies' Well gave a good performance to a fair-sized house 14. The piece was finely mounted. Two Old Cronies highly pleased a good audience 15.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Monroe and Rice, in My Aunt Bridget 6, was a new attraction in Topeka, and proved an agreeable one. They will be warmly welcomed whenever they choose to revisit us. They were followed by Mankind, the sensational melodrama, also new to us, which proved fully up to the standard of that class of pieces, and offered us some fine scenic effects. The Catholic Young Men's Association gave fair amateur presentation of Colleen Bawn 9. Louis James and fine supporting co. in Othello 12. The performance was in every way satisfactory and left nothing to be desired. After Dark 13; Murray and Murphy 14.—GRAND OPERA HOUSE (C. F. Kendall, manager): Charles A. Loder, in Hilarity 16-18.—BLIZZARD: At present writing a blizzard is raging, one of the snow and sleet variety, which utterly stops street cars and promises to have a disastrous effect on theatrical business for the week.

NEWTON.—RAGSDALE'S OPERA HOUSE (T. P. Ragsdale, manager): McCarthy's Mishaps delighted a good house 7. Hilarity 12 to a fair house; Cleveland's Minstrels 17; Murray and Murphy in Our Irish Visitors 18.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE: L. M. Crawford, manager): My Aunt Bridget to a crowded house 9. Pretty girls, good singing, excellent dancing, handsome costumes and a mirth-provoking play make up an irresistible *ensemble* in this piece. Murray and Murphy in Our Irish Visitors to a very good house 10. Murray and Murphy are always funny. Cleveland's Minstrels 15.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Monroe and Rice with a good co. presented My Aunt Bridget to one of the best houses of the season, 10. Cleveland's Minstrels drew a large house 14. Corrine in Arcadia to an average house 15.—ITEM: Bernard Dyllyn, Del Monico and James Cavanaugh have been engaged by Monroe and Rice for next season.

WINFIELD.—WINFIELD GRAND (T. B. Myers, local manager): Peck's Bad Boy to light business 9. Ferguson and Mack's McCarthy's Mishaps 10 to good business, despite bad weather.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager) Scott and Mills in Chip o' the Old Block 8, to a good-sized and very well pleased audience. Peck's Bad Boy 11 to a fair audience. This piece is about worn out, but the co. introduced some specialties that pleased very well. Ferguson and Mack's comedy co. in McCarthy's Mishaps drew a good house 16. This is the most laughable piece seen here this season. Co. good throughout. Barbour and Fitzpatrick's co. in Rip Van Winkle 20

OTTAWA.—OPERA HOUSE (D. K. Emerson, manager): Charles A. Loder in Hilarity had a fair audience 13 despite inclement weather and Russian influenza.

WICHITA.—OPERA HOUSE (L. M. Crawford, manager): McCarthy's Mishaps filled the house 8, 9. Barney Ferguson and John J. Marr as McCarthy and Mulligan kept the house laughing all through the play, and the dancing of Lizzie and Little Vinie Daly was much admired. Louis James to fine business 11. As Hamlet, Mr. James is seen at his best and the supporting co. is adequate.—ITEMS: Barney Ferguson was the first to sing "McGinty" in this city and scored an instantaneous success.—Local manage O. T. Crawford is absent for a few weeks

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): McGibeny Family 13, gave an elegant musical entertainment to a large and well pleased audience. Si Perkins 24; Boston Symphony Club 28.

GEORGETOWN.—BARLOW'S OPERA HOUSE (J. W. Keller, manager): Our German Ward to a fair-sized audience 14. Allen Wightman as Tony was good and was repeatedly encored during the performance. The brass band and orchestra are the main features of the entertainment.

LEXINGTON.—OPERA HOUSE (Scott and Mann, managers): Sweet Lavender 9; good house. Nellie McHenry in For Sweet Charity's Sake had fair houses 10, 11. Co. good. Sol Smith Russell in A Poor Relation drew a crowded house as usual 13.

FRANKFORT.—NEW OPERA HOUSE (Joseph L. Weitzel, manager): Our German Ward 13 to a small audience. Excellent brass band and orchestra. Mr. Barnes of New York 17 to one of the largest audiences of the season.—ITEM: Thomas Baker, treasurer of the Mr. Barnes of New York co., is one of the oldest managers in the profession, and few, if any, exceed him in courtesy and executive ability.

MAINE.

PORTLAND.—THEATRE (C. H. Newell, manager): The Uncle Hiram co. drew a good sized audience 11, who manifested but little enthusiasm over the performance. The co. has a gorgeously uniformed band. Hands Across the Sea next. House dark week of 13. The large number of cos. disbanding is making attractions scarce in this city.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (John P. Cosgrove, manager): The Arabian Nights with Bessie Fairbairn as Aladdin did not draw very well 10, 11. Sherman Wade as the Inspector of Police was immensly funny, and Toja Griswald a handsome and merry Kickapoo. The third Stoddard lecture had a crowded house 14. Chanfrau in Kit 17.—MUSIC HALL (A. V. Partridge, proprietor): Woodhull and Arnot in Uncle Hiram 14 to a good-sized house. Gus Hill's Novelty co. 20-22.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): Lilly Clay's Gaiety co. to good business 10. Edwin Booth and Mme. Modjeska to an overflowing house 14.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Barry and Fay in McKenna's Flirtations pleased a large audience 15.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Victoria Vokes 13; good house. Royal Pass 14. Twelve Temptations 15; fair houses; fine co.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): C. H. Smith's co. in U. T. C. did a good business matinee and evening 11. Victoria Vokes, supported by a good co., presented Nan, the Good for Nothing and Checkmate to a rather light house 14. Performance excellent. Gilmore's Twelve Temptations opened to fair business 16. Co. good; scenery and costumes fine.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Lewis Morrison's grand production of Faust 14-16 to large and delighted audiences. Mr. Morrison and his talented daughter received an ovation and the whole production was liberally and deservedly applauded. Pat Men's Club remainder of the week.—MUSIC HALL (J. W. Caverly, man-

ager): Russell's Merrie-Makers appeared in Fun in a Boarding School under the title of Capers 11 to a fair-sized audience. The performance was unsatisfactory and the curtain was summarily dropped amid hisses, groans and cat-calls. Stanley Macy appeared in the Y. M. C. A. Course 13 to a fair-sized house. Smith's U. T. C. co. opened for a week 16 to a good house.——MUSEE (Charles E. Cook, manager): This little place is now well established as a favorite resort for ladies and children. Business is good.——ITEM: Lewis Morrison made one of his graceful and telling speeches on the first night of his engagement and prefaced his remarks by saying: "This is the first time I have had the pleasure of appearing before you since your fire and mine. I have many warm personal friends in Lynn, and it pained me very much to witness the devastation caused by your terrible conflagration."

ADAMS.—TOWN HALL (E. R. Karner, manager): A Celebrated Case, Ingomar and Fate were presented by the E. P. Sullivan co. 16-18. Dear Irish Boy 24; The Fakir 25.

AMESBURY.—AMESBURY OPERA HOUSE (A. C. Arthur, manager): Peck's Bad Boy 14 to a light house. Hanlons' Fantasma had two large audiences 15, 16.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Claire Scott closed a four nights' engagement 11 to poor business. Star, co. and plays merited better patronage. The event of the season was the appearance of the Booth-Modjeska co. 13 in Merchant of Venice. Prices were doubled, but the audience, which comprised the elite of the town, filled the theatre. The Twelve Temptations packed the house 14.——ITEMS: The Claire Scott co., which had been playing to poor business for some time, went to pieces here. The co. was penniless, but the members of the Booth-Modjeska co. and the attachés of the theatre came to their aid, and raised enough money to send them home. Miss Scott and her husband are still in town.—Charles Yale leaves for Europe next week on business connected with the Devil's Auction co.—Treasurer Burke rejoined The Twelve Temptations co. here. Mr. Burke recently sustained a sad bereavement in the death of his mother.

WORCESTER.—THE MUSEE (George H. Batcheller, manager): Mortimer Murdoch's co. presented A Brave Woman and A Hoop of Gold week closing 18 to fair business. Arizona Joe week of 20.——ITEMS: There is a hitch between the new theatre directors and Mr. Proctor regarding the terms of the lease. It appears that the amount of the rent was satisfactory but the directors wanted Mr. Proctor to furnish the seats for the house and also the scenery, with the understanding that as soon as they were placed in the building they were to be the property of the directors. To this Mr. Proctor agreed, provided he would be allowed the privelege of insuring them in his name. The directors would not agree to that proposition. Mr. Proctor was in town yesterday and stated that in an interview with the directors of the building, he told them he would not take the position of manager. The board of directors claim to have the names of several other managers who are desirous of obtaining a lease, and have the matter under consideration. Rehearsals have already commenced on the chorus work for the next musical festival in September.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Richard Golden in Old Jed Prouty drew a packed house 9. The star and play gave unbounded satisfaction. Hands Across the Sea was presented to good business 10, 11. Lewis Morrison with his excellent co. in Faust gave a very satisfactory performance as usual 13. The Fat Men's Club 17.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): A Japanese Village with the Sanford Sister's Orchestra 6-14 to very good business. Lewis Morrison in Faust is booked at the Opera House 22.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): J. C. Stewart in The Fat Men's Club pleased audience 14. A very clever co. Uncle Hiram co. to good business 15.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): Adams Dramatic co. to fair houses week closing 18. Richard Golden in Jed Prouty 24; Effie Elisler 27.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): A Royal Pass 10, 11, to good houses A strong co. gave an excellent performance. Bartholomew's Equine Paradox week of 13 to fair business. Two Johns 20.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Arabian Nights 13 to poor business. Good as the co. deserved. Fat Men's Club 15 to a small audience. Hands Across the Sea 16-18 played to the capacity of the house. This is undoubtedly the banner attraction of the season. Co. excellent in every respect; the scenery and settings the best seen here this season.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. LeNoir, manager): J. C. Stewart in Fat Men's Club 13 gave satisfaction to a good house. Booth and Modjeska in Merchant of Venice 15 pleased a very large and representative audience. A. H. Woodhull in Uncle Hiram 16 drew a good house. Hanlons' Fantasma 17, 18 drew large houses as usual and gave satisfactory performances.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (E. E. Marden, manager): Lewis Morrison in Faust did fairly good business 17. Audience delighted.

MICHIGAN.

DETROIT.—The ever popular Rosina Vokes, supported by a very strong co. headed by Felix Morris and Courtney Thorpe, commenced a week's engagement at the Detroit Opera House 13, presenting three pieces each evening. Miss Vokes appeared at her best, and delighted the large and fashionable audiences which filled the house at each performance. The Burglar drew good houses at Miner's Grand Theatre 13-15, including matinee. The piece is a good one and the co presenting it an unusually strong one, including A. S. Lipman as leading man and Sydney Armstrong. The only Herrmann gave his unique and mystifying entertainment the last half of the week, and, as usual, he drew good houses. Reilly and Wood's Specialty co. nightly tested the capacity of Whitney's Grand Opera House. For week of 20 there are the following attractions: G. M. Wood and Marguerite St. John in a repertoire at Miner's; the McCaull Opera co., headed by De Wolf Hopper, will be in Clover at Whitney's Detroit Opera House, and the Cawthorns will present Little Nugget at Whitney's Grand Opera House.

LANSING.—OPERA HOUSE (M. J. Buck, manager): Ida Van Cortland co. opened a week's engagement to good business 13.——ITEM: Streets of New York co. stranded at Grand Rapids 10.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): The Howard Burlesque co. to a large house 14.

GRAND RAPIDS.—POWERS' OPERA HOUSE (P. H. Cobb, manager): Mestayer's Tourists did a very poor business 10, 11. There was nothing new in the performance, and under such circumstances people could not be expected to patronize the entertainment. Henry Lee in The Suspect 16, 17.——REDMOND'S (Ed Salter, manager): The Wilbur Opera co. in a round of popular operas did a very large week's business closing 18.

BAY CITY.—WOODS' OPERA HOUSE (Clay, Buckley and Powers, managers): Henry Lee in The Suspect, return engagement, to very good business 14. Everybody pleased. Howard's Burlesque co. to full gallery and fair auditorium 15. Wilbur Opera co. 27-29.

EAST SAGINAW.—ACADEMY OF MUSIC (Clay, Powers and Buckley, managers): W. H. Powers' Ivy Leaf to a good house 11. Henry Lee in The Suspect 13 to a large audience. The work done by Mr. Lee and Miss Seligman was exceptionally good in dramatic power and artistic finish, and evoked many expressions of appreciation. Mestayer-Vaughn co. entertained a good-sized and appreciative audience 15. The May Howard Burlesque co. to a small audience 16.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Howard Burlesque co. did fair business 13. Minnie Maddern 28.——THE GRAND (W. R. Soleman, manager): Little Trixie 13; fair business. Professor Kennedy, mesmerist, pleased good-sized audiences remainder of the week.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): Kiralfy's Water Queen was presented week closing 18 to fair business. Walter A. Eytinge, Rose Ridgway, Helen Sedgwick and Alice Gilbert ably filled the dramatic roles. The ballet, led by Senorita Carmencita, was very good. Salvini 20-22.——HARRIS' THEATRE (Walter B. Dean, manager): Captain Swift was presented week closing 18 to large and well pleased audiences. The entire co., including Arthur Forrest, Rose Rand, Grace Kimball, Florida Kingsley, Wright Huntington and Stephen Grattan, did excellent work. Keep it Dark co. week of 20.——OLYMPIC THEATRE (W. J. Wells, manager): Lottie Swan's Female Minstrels produced the extravaganza, Hassanbad or The Pretty Prince, week of 18 to good business.——ITEM: Manager Jacob Litt has purchased the lease of the Panorama building, and will at once proceed to convert it into a large and handsome theatre. Mr. Litt intends conducting this theatre in connection with his Bijou in Minneapolis.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Erminie was presented by the Rudolph Aronson Opera co. 13 to a small audience. The performance was an exceptionally good one. Helen Lamont's rendering of the title role deserves high praise. Her voice is well trained, and her singing exquisite. R. E. Graham and Louis DeLange made decided hits as the two vagabonds. The co. throughout is above the average. Admirable stage settings and elegant costumes.——HARRIS' HENNEPIN AVENUE THEATRE (G. H. Broadhurst, manager): Said Pasha was presented by the California Opera co. for the first time in this city 13 to the capacity of the house. The opera was well staged and well performed. Ida Mulle made a vivacious Serena, and Alice Gaillard a clever Balah Sojah. Francis Gaillard was an excellent Said Pasha. Messrs. Lennox, McWade, Urban, Felch and Prillman deserve special mention.——BIJOU OPERA HOUSE (Jacob Litt, manager): Mankind was presented to a large audience 14; elaborate stage effects; co. mediocre.

WINONA.—OPERA HOUSE (Shephard and Hitzler, managers): Minnie Maddern presented In Spite of All to only a fair house 9; support very good. Miss Maddern made a very favorable impression. Frederick Warde 17. Captain Swift 27.

ROCHESTER.—GRAND OPERA HOUSE (W. H. Wright, manager): Minnie Maddern 13 Featherbrain to a large audience 10. Star and co. gave entire satisfaction.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza and Co., managers): Ada Gray in East Lynne to good houses 10, 11; co. not up to the standard. Little Lord Fauntleroy 21.

JACKSON.—Ada Gray 13, 14; fair business.

GREENVILLE.—OPERA HOUSE (J. Alexander, manager): Ada Gray in East Lynne 8 and matinee 9 to fair houses. John Hazelrigg as Sir Francis Levison was excellent. Hettie Bernard-Chase in Little Coquette 14.

NATCHEZ.—NATCHEZ OPERA HOUSE (T. Wineland, manager): The Alcazar Comic Opera co. 13, 14 and matinee to slim houses. Ada Gray in East Lynne 15. Bell-Ellis comb. balance of the week.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Held by the Enemy, presented by a good co., drew well 7. My Aunt Bridget drew two good houses 8, and much to my surprise proved to have a very strong co. The play is nothing, the players everything, the title of the piece an unfortunate one. Louis James in Hamlet drew fairly 9. Murray and Murphy in Our Irish Visitors 10, 11 to fair business. Cleveland-Haverly Minstrels 13 did a good business.——GRAND OPERA HOUSE (J. W. B. Johnson, manager): Pearl Melville co. in repertoire did fairly well week of 7, missing several performances on account of an accident to the heating apparatus, which made the house unbearably cold. A Soap Bubble next.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Held by the Enemy to a good house 8.

MARYVILLE.—ARNOLD'S OPERA HOUSE (S. B. Arnold, manager): Blind Boone Concert co. to a good house 6. Alonzo Hatch Opera co. in Fra Diavalo 8. This co. came under a guarantee of $150 from citizens here, but by charging $1 per seat they failed to make up that amount. Cities of 6,000 cannot pay these prices. The co. gave entire satisfaction.

MACON.—JOBSON OPERA HOUSE (Thomas Jobson, manager): The Jennie Burleigh co. played week closing 11 to light business; poor performances. Alonzo Hatch Opera co. 14, 15. A Soap Bubble 17.

SEDALIA.—OPERA HOUSE (H. W. Wood, manager): Corinne drew largely in Arcadia and Monte Cristo, Jr., 13, 14. Both burlesques were handsomely staged, elegantly costumed and spiritedly and enjoyably presented, winning unstinted praise.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (Robert McReynolds, manager): W. J. Fleming's Around the World in Eighty Days was presented 8, giving satisfaction to remunerative business. Redmund-Barry co. 15. Grau Opera co. 22.

OMAHA.—OPERA HOUSE (Boyd and Haynes, managers): Mankind had fair houses 9-11; a poor play, and as the *World-Herald* says, "the scenery was not well supported." My Aunt Bridget to large business 13-15. Grau Opera co. 24, 25.——GRAND OPERA HOUSE (Crawford and McReynolds, managers): Fleming's Around the World in Eighty Days to average business 10, 11. Goodyear, Cook and Dillon's Minstrels to small business 14, 15. Aronson Opera co. 27-30.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Dark.——ITEMS: The Standard has been closed as a theatre and opened for roller skating for the balance of this season.—Members of the profession visiting this city speak highly of the Missouri Pacific Railway. Between this city and St. Louis they find quick time, good accommodations and courteous treatment.

BEATRICE.—PADDOCK GRAND (C. M. Rigg, manager): Fleming's Around the World in Eighty Days to a good house 15; audience well pleased. Webster-Brady Sho 20. Murray and Murphy 27.——FIFTH STREET THEATRE (J. L. Tait, manager): The Spooner Comedy co. week of 6 to good business. Beach and Bowers' Minstrels 18.

NEVADA.

CARSON CITY.—CARSON OPERA HOUSE (George W. Richard, manager): The Helen Blythe co. received but small recognition here 8, 9 on account of the severe cold weather, which made the Opera House anything but a pleasant place for an evening.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Fair business is reported for last week, the attraction being True Irish Hearts. A moderate house witnessed the first performance of a three-night season of Uncle Tom's Cabin 20. Considerable specialty business is introduced which was frequently applauded. The co. is headed by Harry Webber and his clever little daughter, Carrie. Gray and Stephens' co. 23-26.——CRONHEIM'S THEATRE: The quantity and quality of the combs that have of late been put on the boards here have proved more than usually attractive, and the consequently large houses have bred chronic smiles on the faces of Manager Cronheim and his able lieutenant, John Hammond. This week the programme is a good one, and includes John Purvis, Belle Clifton, the Ventinis, Flora Chester, Roach and Castleton, Charles and Annie Mans, Wilton and Nelson, the Gilforts, Frank Clayton and Annie Ashley. Another big bill is underlined for next week.——ITEMS: Little Eddie Abbott, the six-year-old magician, made quite a hit last week in Cronheim's. He is a very intelligent little fellow, and says the height of his ambition is to become a comedian like Francis Wilson or Fred Solomon.—The quartette and chorus of negroes in Webber's Uncle Tom's Cabin received repeated recalls.—Capt. Boyle's Knickerbocker Hall is doing a fair business.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Thomas Keene in Richard III. 11 had a fair house. Evans and Hoey in A Parlor Match 13 to big business. The King's Fool was given by the Conreid Opera co. to enthusiastic houses 17-18. George H. Adams 23.——CLINTON STREET THEATRE (William H. Lovett, manager): The Gus Horner Dramatic co. gave good entertainments week closing 18 to fair business.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Thomas W. Keene in Richelieu 10. Mr. Keene's impersonation of the crafty Cardinal was fine. He was supported by a capable co. A Parlor Match, presented by Evans and Hoey, drew a crowded house 14. The Fakir 21, He, She, Him and Her 25, Passion's Slave 27, Lilly Clay co. 29.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Hanlons' Fantasma 13, 14, to good houses. Richard Golden in Old Jed Prouty 22.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): The Ariel Quartette of Boston, assisted by J. Williams Macy, gave a very enjoyable concert to a good house 16. The entertainment was given under the auspices of the local Y. M. C. A.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Hands Across the Sea was presented by an excellent co. to standing room only 13-15. The entire co. received a call nightly. The scenery was very elaborate and well handled.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Arabian Nights was presented in a pleasing manner to a small house 9.

NEW YORK.

ALBANY.—PROCTOR'S THEATRE: Mason Mitchell presented The Fugitive 13-15 to moderate business. Citizen Train, direct from cell No. 10, made his appearance 16 and gave one of his characteristic talks before a rather small audience. Evans and Hoey presented A Parlor Match to a large and enthusiastic audience as usual 17. The Wife and Milton Nobles, week of 20.——JACOBS' OPERA HOUSE: The James H. Wallick co. presented The Bandit King and Sam Houston, the Hero of Texas, to good business week closing 18. Dan Sully in his repertoire week of 20.——HAVMANNS' BLEECKER HALL: The Boston Ideals began a brief engagement 17 in Lucia. Faust was given at the matinee 18 and in the evening Rigoletto was the bill. The business was good during the engagement.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Charles McCarthy in One of the Bravest to a poor house 11, giving good satisfaction. Francesca Redding week of 13 to crowded houses. Shadows of a Great City 24; Bunch of Keys 30.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): The Wife 20-22. T. W. Keene 24, 25.——GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): A Bunch of Keys drew only fair houses week closing 18. On the Frontier week of 20.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connors, managers): Dear Irish Boy 21. W. J. Scanlan 25.——PUTNAM MUSIC HALL (Abel Putnam, Jr., manager): Jane Coombs in Bleak House 22.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark, manager): Margaret Mather as Gretchen 10 to a large and delighted audience. Kate Claxton in Bootles' Baby 11 to a good house, giving excellent satisfaction. The Conried Opera co. in The King's Fool 14 to a large house. Their performance was not up to the standard, owing to the illness of several principals. Mason Mitchell presented The Fugitive to a small house 16. Bad weather.

UTICA.—OPERA HOUSE (H. E. Day, manager): Margaret Mather 11 in Gretchen before a fair-sized audience. Donnelly and Girard in Natural Gas 13 to a very large audience. The Night Owls opened a three nights' engagement 16 to a good house. The Boston Ideal Opera co. in Il Trovatore 20; Thomas W. Keene 21; Shadows of a Great City 22.

GOUVERNEUR.—OPERA HOUSE (L. T. Sterling, manager): Clark Concert co. 14 to a small house. Fairly good co., but not well advertised.

AUBURN.—BURTIS' OPERA HOUSE (E. J. Matson, manager): Marie Hubert-Frohman did only a fair business 11. Margaret Mather with a first-class co. had small audiences 13, 14. McCarthy and Reynolds' Dear Irish Boy co. to a good house 15. Boston Ideals 21.

LOCKPORT.—MUSIC HALL (John McLean, manager): Lillian Alexander week closing 13, appeared in Silver King, and Woman against Woman.

SYRACUSE.—GRAND OPERA HOUSE (H. R. Jacobs, manager) An excellent co. presented Lights and Shadows to good busines, week closing 18. James H. Wallick in The Bandit King and Sam Houston, of 20.——SHAKESPEARE HALL (G. H. Wright, manager): The Night Owls was well attended, week closing 18.

OGDENSBURG.—OPERA HOUSE (George L. Ryon, manager): W. S. Cleveland's Minstrels to a good house 10. The Dear Irish Boy 11 to a small but well-pleased audience.——ITEM: Mr. McCarthy was obliged to leave his co. here on account of his father's illness in Hartford. This was a disappointment to the audience. His part, however, was taken in a creditable manner by Charles McMurney. Jane Coombs in Bleak House 17.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Ivy Leaf 12 pleased a very large audience. Jane Coombs in Bleak House to good business 14. Fair satisfaction.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Peck and Fursman's Uncle Tom's Cabin to light business 14. Effie Elisler in The Governess to fair business 15. Donnelly and Girard in Natural Gas to a large and well pleased audience 16. Reuben Glue 18; return date.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor): The Fakir played a return date to a large and delighted audience 10.

LYONS.—MEMORIAL HALL (D. P. Chamberlin, manager): The Conried Opera co., under the auspices of the Lyons Club, to a full house 13; entire satisfaction.

ELMIRA.—OPERA HOUSE (W. Charles Smith, manager): W. J. Scanlan presented Myles Aroon to a large and well-pleased audience 11. Donnelly and Girard in Natural Gas 14 to a large and appreciative audience. Co. and performance first-class. Effie Ellsler in The Governess 17 to good business. Audience well satisfied. Old Homestead 21; Rose Coghlan 23; Lewis Morrison 24.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Manager Marttene's own co. in repertoire delighted fair-sized audiences 17, 18. The co. is headed by Lillian Alexander.——ITEM: As Mr. Marttene's attention will hereafter be directed in the interests of his co. on the road, he has been obliged to give up the management of Bent's Opera House. The new managers are George E. Cooper and Chas. N. Hood, two young men of considerable theatrical knowledge and well known newspaper writers. Mr. Cooper was formerly editor of the *Daily Times* of this place and is now doing special work for out-of-town papers. Mr. Hood is well known as a writer of short stories and comic sketches for New York humorous papers. The house will be improved in many respects, and only good attractions will be played.

BATH.—CASINO OPERA HOUSE (Charles A. Shults, manager): Charles Bowser in Cheek 16, return engagement, to a large and delighted audience. Co. much improved since its first appearance.——AMUSEMENT HALL.—New York State Soldiers and Sailors' Home—(Charles A. Shults, manager): Chas. Bowser and co. gave two performances 15 to full houses. The old veterans, who numbered 1,200, thoroughly enjoyed the performance.——ITEM: The Bowser Cheek co. closed here 16 and went to New York the following day. Mr. Bowser was much pleased with his reception here, and the large business done is due to his manager, W. Frank Calder who is a great hustler.

COHOES.—OPERA HOUSE (E. C. Game, manager): Edward Harrigan in Old Lavender pleased a large house 9. Floy Crowell 13-18; good business. Miss Crowell presented Two Lives, Infatuation, Molly Bawn, Our Wildcat, Jess, and Under the Gaslight.

HUDSON.—OPERA HOUSE (F. Kells, manager): Mora in repertoire, pleased large audiences week closing 18.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Rhea in Josephine, Empress of the French, to good business 11, considering a stormy night. A very fine performance. Would draw a large one for return date. Parlor Match 23; Stowaway 30.——NEWBURG OPERA HOUSE (R. W. McLean, manager): Dark.

PENN YAN.—CORNWELL'S OPERA HOUSE (George R. Cornwell, manager): Charles McCarthy in One of the Bravest 14, gave a good performance to good business.

ROCHESTER.—LYCEUM THEATRE (John R. Pierce, manager): Marie Hubert-Frohman appeared before well-pleased audiences 14, 15. Margaret Mather attracted fine houses 16-18, appearing in Gretchen, Leah and Romeo and Juliet; The Burglar and Paul Kauvar next.——ACADEMY (H. R. Jacobs, manager): Hardie and Von Leer in On the Frontier to large business week closing 18. Lights and Shadows week of 20.——GRAND OPERA HOUSE (F. J. McCall, manager): Forresters' Burlesque co. did a good business last week. The Devil's Mine week of 20.——ITEMS: H. R. Jacobs was in town for several days last week and while here he determined upon making some radical change in the local management of his interests in this city, among which was the acceptance of the resignation of Press Agent Frank Edwards. Mr. Jacobs has not as yet decided upon his successor, but has several names under consideration. Mr. Jacobs is upon a tour of general inspection. He informed your representative that business has been generally excellent upon his circuit.

BUFFALO.—ACADEMY OF MUSIC (Meech Bros., managers): Herrmann and E. H. Sothern divided week closing 8. The former did a good business and Mr. Sothern's Lord Chumley filled the house nightly. Cleveland's Minstrels and the Boston Ideal Opera co. week of 20.——STAR THEATRE (Meech Bros., managers): Joseph Haworth in Paul Kauvar did a good business week of 13. Stuart Robson in The Henrietta 27.——CORINNE LYCEUM (Jacobs and Kimball, managers): Pat Rooney's engagement week closing 18 was quite a success, the house being crowded nightly. Little's World next.——COURT STREET THEATRE (H. R. Jacobs, manager): John A. Stevens in Wife for Wife also did a profitable business. The Indian maiden, Gowong-go-Mohawk opens 20th.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (E. J. Pennypacker, manager): Myra Goodwin in Sis 17 to a fair house. It is time for Miss Goodwin to get a new play, as Sis is chestnutty and beneath her ability.

DURHAM.—STOKE'S OPERA HOUSE (J. T. Malloy, manager): Myra Goodwin co. did not materialize 14.——ITEM: It is stated that Myra Goodwin was prostrated by illness the day before she was billed to appear here.

OHIO.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Maggie Mitchell in Ray Fanchon and Little Barefoot to very large business 13-15. Herrmann 20-22.——GRAND OPERA HOUSE (Miller Brothers, managers): Lizzie Evans in repertoire week closing 18 to excellent business, the S. R. O. sign being out 12, 13. Jim the Penman week of 20; Charles T. Ellis week of 26.——THE WORLD (Smith Warner, manager): Business is splendid at this house and the entertainment always enjoyable.——EICHENLAUB'S: A Chase for a Wife was presented week of 12 to good business.——ITEMS: Large crowds attended the Governor's inauguration 13, and all places of amusement were packed to the doors.—The Swedish Ladies Quartette gave a fine concert to a large audience at the Board of Trade 16.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Stetson's U. T. C. to a packed house 14.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (Robert Hammond, manager): Martin Hayden's Held in Slavery co. 14 to poor house. Emerson's Boston Stars 22.

DAYTON.—THE GRAND (Reist and Dickson, managers): Frank Daniels 10 in Little Puck to very fair business. Daniel Frohman's Lyceum Theatre co. in The Wife to a large and select audience.——THE PARK (Reist and Dickson, managers): The Blue and the Gray commenced a week's engagement 13, opening to a large audience. The drama is decidedly interesting and abounds with many thrilling situations. Co. fair.

MARION.—MUSIC HALL (James Sargeant, manager): Estelle Clayton presented On the Hudson to standing room only 13. Star, co. and play gave entire satisfaction.

IRONTON.—NEW MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Zozo played a return engagement to fair business 9. Our German Ward was presented to a large audience 10. The band with this co. is very fine.

MASSILLON.—BUCHER'S OPERA HOUSE (C. P. Porter, manager): Lizzie Evans in The Buckeye 9 to a small but delighted audience. After Seven Years 10 to a poor house. The Standard Theatre co. week of 13 opened in The Octoroon.

MANSFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): N. S. Wood in Out in the Streets 10 to small but well-pleased audience. A Brass Monkey 11 drew 800 people, and judging from the laughter and applause the simian made a hit. Harry Williams' Specialty co. 22; Shadows of a Great City 26.——MILLER'S OPERA HOUSE (Miller and Dittenhoefer, managers): The St. Felix Sisters in A Royal Hand 10 had a very small house. The piece is a pleasing musical comedy. After Seven Years, presented by D. A. Kelly's co. 13, was poorly patronized; co. very fair. Rose Hill's English Folly co. 14 had a fair-sized audience. Two to One 23; Time Will Tell 25; Lewis Morrison 29.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): A Brass Monkey with Charles Drew and Flora Walsh in the leading roles, played to a large house 10. The razzle-dazzle trio were well received. The St. Felix Sisters presented A Royal Hand to a small house 11. Rose Hill's English Folly co. had a fair house 13. The Kindergarden played a return date 14 to a fair house. Miss Boyer and Mr. Giguere were well received. Miss Boyer has just recovered from a severe illness of several weeks' duration. Estelle Clayton made her first appearance in this city 16, presenting On the Hudson to a good house.——ITEM: Several members of the Estelle Clayton co. have been suffering from la grippe, and Manager Henry has just recovered from a severe attack of the epidemic.

UPPER SANDUSKY.—OPERA HOUSE (John W. Lime, manager): Dan A. Kelly's After Seven Years 16 to a small and disappointed audience. Very weak play and we hope it will be seven years before they return again.

LEETONIA.—FORNEY'S OPERA HOUSE (M. T. Forney, manager): Gilbert Opera co. 6-8 gave good satisfaction to fair audiences. Fisher's Cold Day co. 15; Estelle Clayton in On the Hudson 22.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): A Cold Day co. 13; Thomas E. Shea 16-18.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (C. W. Timmermeister, manager): Lizzie Evans in The Buckeye to a packed house 11. The German Volunteer 13 to light business.

TIFFIN.—SHAWHAN'S OPERA HOUSE (E. B. Hubbard, manager): A Clean Sweep had a fair house 8. Estelle Clayton in On the Hudson drew a packed house 10.

HAMILTON.—MUSIC HALL (William H. Morner, manager): Frank Daniels in Little Puck to a good house 9. Shanty Queen 13.——OPERA HOUSE (Thomas A. Smith, manager): J. B. Polk in The Silent Partner 18.

CANTON.—SCHAEFER'S OPERA HOUSE (Perd. Weber, manager): Rose Hill's co. 10; good business and a fair performance. Estelle Clayton 18; St. Felix Sisters 20.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin Van Ostran, proprietor): Leland T. Powers in readings from "David Copperfield" to a packed house 16.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): Frank I. Frayne in Kentucky Bill 11 had a fair house. Maggie Mitchell 16 in Ray to a big house. Dan Kelly's After Seven Years 18.

MIDDLETOWN.—BIJOU OPERA HOUSE (J. C. Berington, manager): Nellie McHenry 13; good house. Stetson's Uncle Tom's Cabin 21; Muggs' Landing 28.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE (R. D. Schultz, manager): Maggie Mitchell drew a large house 11, when she presented Little Barefoot. Milton and Dollie Nobles in From Sire to Son 13 had a small audience.

SANDUSKY.—RIEMILLER'S OPERA HOUSE (Rutter and Ilg, managers): The Riley Dramatic co. 16-18.

ALLIANCE.—SOURBECK'S OPERA HOUSE (Geo. W. Sourbeck, manager): Eagle's Nest presented to a fair house 14; good satisfaction.——GODDARD'S OPERA HOUSE (C. A. Goddard, manager): Gilbert Opera co. in La Mascotte 17 drew a large house, and made a decidedly favorable impression.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): J. B. Polk in The Silent Partner

to slim houses 13, 14. The Wife 15 to good business. Excellent co; fine performance. Nellie McHenry in Greenroom Fun to fair houses 17, 18.——NEW PEOPLE'S: Little Nugget to good business closing 18.——ITEM: Miss Hawkins, of The Wife co., was given an afternoon reception by Mrs. Roland Russell, a prominent society lady.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, lessee and manager): Charles Arnold in Hans the Boatman to good business week closing 4. D. J. Sprague's musical farce-comedy co. in A Social Session 6-8 to good business. The Duff Opera co. 9-12.——ITEM: Manager Al Hayman, in writing to Portland from San Francisco, states that our new theatre, The Marquam Grand, will be opened Feb. 3 by Emma Juch's Opera co.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): Dan Daly with a good co. turned things Upside Down before a good sized house 11. It was a lively and enjoyable entertainment. Thomas Keene appeared 14 in Louis XI. to a good sized audience. Rhea as Empress Josephine drew a large and fashionable audience 15. She was warmly received and the close attention given showed unusual interest in the new play. Co. very evenly balanced.

ERIE.—PARK OPERA HOUSE (Wagner and Kerr, managers): Manchester's Night Owls 11 to fair house. Performance not up to the standard. The Old Homestead packed the house and pleased everybody 13. Peck and Fursman's Uncle Tom's Cabin to a fair audience 15. The Wife 16; Donnelly and Girard in Natural Gas 17; Shanty Queen 20; Daniel Dougherty 22; Harry Williams' Specialty co. 24; Rose Coghlan 25.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): The Devil's Mine co. played to a fair house 13. The co. is first-class in every respect. The scenic effects were good. Haworth's Hibernica co. 18; One of the Bravest co. 21.

BETHLEHEM.—OPERA HOUSE (L. P. Walters, manager): Harbor Lights delighted a fair-sized audience 13. A Royal Pass 18; Conried's Opera co. 21.——ITEM: Manager Walters was gripped by the influenza in pretty severe style, but has fully recovered, he thinks.

HANTICOKE.—BROADWAY HALL (F. P. Crotzer, manager): Little's World 13 to a fair house; good performance.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Reuben Glue co. (return date) to fair business 16. Carleton Opera co. 27; Held by the Enemy 29.

FORD CITY.—OPERA HOUSE (R. P. Finney, manager): John Dignam's Dan Finnigan co. did a reasonable business 12, 13; co. good.

NORTH EAST.—SHORT'S OPERA HOUSE (W. H. Sanborn, manager): Tom Richetts in Duvar to good business and well pleased audiences 21-23.

EASTON.—OPERA HOUSE: (John Brunner, manager): Harbor Lights to a small house 9. Agnes Wallace Villa in The World Against Her to a medium house; excellent performance. T. W. Keene 13 in Louis XI.

JOHNSTOWN.—Messrs. Mack and Flynn, late managers of Parkes Opera House, the ill-fated building in which the panic occurred early in December last, will start out in a week or two with a stereopticon exhibition, giving 150 views of Johnstown at the time of the flood.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): The Old Homestead 14 to packed house. Strong play in clever hands. The selections by the quartette were unusually good. Tom Richetts 18; Thomas E. Shea 27-29.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): Bootles' Baby (Kate Claxton's co.) to good business. Thomas W. Keene appeared 15 for the second annual benefit Wilkesbarre Lodge of Elks to a very large and fashionable audience.——ITEM: Mr. Keene and the members of his co. were entertained by the Elks in a social session after the performance. A. E. Haviland, Grand Secretary of the Order, was present and officiated as ruler of the session.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hemstead, manager): The Governess, with Effie Ellsler in the title role, 14 to a medium-sized house. The play and the excellent co. presenting it deserved much better patronage than they received here. Carleton Opera co. 30, Feb. 1.

MEREDPORT.—WHITE'S OPERA HOUSE (A. W. Van Aadn, manager): Muggs' Landing 11; a very clever performance to a well filled house. Rentfrow's Jolly Pathfinders in repertoire to fair business week closing 18.

WILLIAMSPORT.—ACADEMY OF MUSIC (Wm. G. Elliott, proprietor): W. J. Scanlan in Myles Aroon to a large and delighted audience. Mr. Scanlan had several recalls. Old Homestead 23; Kittie Rhoades 25, week.

OIL CITY.—OPERA HOUSE (Wagner and Kerr, managers): Effie Ellsler scored a success in The Governess 13. The Old Homestead 15, drew well and gave satisfaction. The Kindergarden 19.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): The Old Homestead was presented by an excellent co. to a large and appreciative audience 16. Messrs. Boyd and Dean deserve special mention, while the balance of the co. are all that their parts call for. The co. and play gave entire satisfaction. Thomas E. Shea 20, week. Carleton Opera co. 28.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Harbor Lights 13 to very bad business. W. J. Scanlan in Myles Aroon 17 to a large audience. A Royal Pass 20; True Irish Hearts 31.

READING.—ACADEMY OF MUSIC (H. R. Jacobs, manager): Rhea presented Josephine, Empress of the French, to a large and delighted audience 14. The White Slave appeared to good houses 16-18. Conried Opera co 21.—GRAND OPERA HOUSE (George M. Keller, manager), The Judge drew fair houses 13, 14. Eagle's Nest 23-25.

SHAMOKIN.—G. A. R. OPERA HOUSE (John P. Quinn, manager): The Enemy was presented by Marie Hilliard and a mediocre co. to light business 20. Shamokin's favorite, W. J. Scanlan, in Myles Aroon, filled the house from pit to dome 23 at advanced prices. Standing room was at a premium. The co. is the best Mr. Scanlan has ever had.

SHARON CHUBB.—CONCERT HALL (John H. Pugh, manager): Harbor Lights 14 delighted a large audience. A Royal Pass 23.

TYRONE.—CONRAD OPERA HOUSE (W. Fisk Conrad, proprietor and manager): Waite's Comedy co. week closing 18. Eagle's Nest 21.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durbin, manager): Milton Nobles and a good co. presented From Sire to Son to good business 16.

CARBONDALE.—OPERA HOUSE (J. O'Hara, manager): The World was presented 14 to S. R. O. Harbor Lights 16 to a small but appreciative audience.——ACADEMY OF MUSIC (Abe Sahm, manager): People's Theatre co. week commencing 6 to fair business.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): W. J. Scanlan presented Myles Aroon to a \$500 house 14; audience delighted.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsey, manager): Conried's Opera co. in The King's Fool 13 to large business, pleasing all. Miss Fox appeared for the first time since her attack of la grippe. T. W. Keene in Louis XI. 16 to fair business. George C. Staley in A Royal Pass 18 to light business, giving entire satisfaction.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): Joseph Reilly 11 to large and well-pleased audience return date. Reuben Glue 13 to a small house. A Legal Wrong 18; Harry Williams' Own co. 23; Tom Richetts 25.——OPERA HOUSE (C. B. Fisher, proprietor): A Cold Day co. 14 to a light house.

TITUSVILLE.—OPERA HOUSE (J. C. Edmunson, manager): The Swedish Male Quartette, of Boston, billed 13, failed to appear, owing to illness of members of the co. Peck and Fursman's U. T. C. 16 to fair business. They disbanded at Meadville, Pa., 18, after nine weeks of poor business.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (H. Bull, proprietor and manager): The Twelve Temptations was presented to a large house 13. W. A. Brady's After Dark to big business 16. Barry and Fay in McKenna's Flirtations also drew a large house 17. Dillon-Eagan Lectures 19, 20: Uncle Hiram co. 23.——ITEM: The evergreen rumor of a new theatre has again gone its rounds, only to die, as like rumors have done for the past generation.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): J. C. Duff Comic Opera co. opened 13 in Paola and met with great success. The chorus was the best ever heard here in this class of opera. Victoria Vokes opened 16 before a fair-sized audience in a series of one-act comedies. Little Lord Fauntleroy 20.——GAIETY OPERA HOUSE (B. B. Keith, manager): Daniel Sully, supported by an excellent co., packed the house nightly week closing 18, the play of Daddy Nolan being the attraction. There is plenty of good singing and dancing in this piece and everything is free from vulgarity. The stage settings were good and the view of Brooklyn Bridge by night was especially fine. Hallen and Hart in Later On week of 20.

WESTERLY.—OPERA HOUSE (C. B. Bliven, manager): Victoria Vokes Comedy co. played to a large audience 15, but gave very poor satisfaction. Uncle Hiram 20.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): He, She, Him, Her co. 13, and Mortimer Comedy co. in Larking 16, to fair houses.

CAMDEN.—OPERA HOUSE (J. L. Brasington, manager): Signor Bosco's gift and legerdemain entertainment 15, 16 to average business.

TENNESSEE.

NASHVILLE.—THE VENDOME (J. O. Malsom, manager): Annie Pixley 13-25 presenting 22 Second Floor and The Deacon's Daughter. A crowded house greeted her the opening night. During the rest of the engagement the rain poured down continuously, and as a result business was seriously affected. Miss Pixley's support is excellent. Sol Smith Russell presented A Poor Relation to large and enthusiastic houses 26-28. The play has been very much improved since last season, and it was presented in a manner that thoroughly captivated every one who saw it. The co. is good, the scenery beautiful, and Mr. Russell's performance of Noah Vale is the most delightful work he has ever done. The sale of seats for The Bostonians 30-2 has opened up lively. The Fairies' Well 23-25; Boston Symphony Orchestra 27.——THE GRAND (Emma Warren, manager): The attendance this week has shown a decided improvement, and Miss Warren naturally is much encouraged. The Two Orphans was presented first half and The Outlaws of '98 the last half of the week. My Partner is announced for week of 20.——ITEM: Charles Johnson, machinist for the Vendome, will take a benefit 20. His numerous friends have the matter in hand, and are using every effort to make it a great success.

MEMPHIS.—MEMPHIS THEATRE (Ellis Loubra, manager): The Stowaway to a good business 9-11. Arthur Rehan opened to a good house 13 in Surprises of Divorces with a strong co. Mr. Smith Russell 23-25; Natural Gas 27-29, Evangeline 30.——ITEM: The many friends here of Gus Mortimer were pained to hear of his death. He was always welcome in this city and made new friends on every visit.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Daniel Boone co. 10 to good business. Silver King co. 15 to poor business. Weather very bad. Co. splendid.

GALLATIN.—TOMPKINS OPERA HOUSE (D. B. Anderson, manager): Metcalf and Roach's Minstrels 4; fair business. Audience well pleased. Peck and Fursman's Daniel Boone matinee and evening 9 to fair business. Performance satisfactory.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Sol Smith Russell 14 in A Poor Relation to one of the largest houses of the season. Excellent co. Mrs. Scott Siddons 16; The Stowaway 18; The Fairies' Well 20; Newton Beers 23.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Sweet Lavender co. 11 to a packed house at matinee and fair house in the evening. The performance was very satisfactory. J. K. Emmet 13 to S. R. O. The co. appeared here last season, when tickets were sold at \$1.50; this season only \$1 was charged. Mr. Emmet can always attract large audiences here, as he is one of Chattanooga's favorites. Sol Smith Russell in A Poor Relation packed the house 15. The advance sales were the largest of the season. The Stowaway 17; Fairies' Well 21, 22. Newton Beers 23.

JACKSON.—PEARCY OPERA HOUSE (Edward C. Reynold, manager): A Pair of Kids 2 to a very good house. P. F. Baker presented Chris and Lena to a large and enthusiastic audience 2.——ITEM: S. D. Gorham was selected as manager of the new Pythian Opera House and W. F. Harris as secretary and treasurer. The house will be opened Feb 15.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly, manager): Town Lots to a fair business. We, Us & Co. to rather light houses 3-6. John Dillon in Wanted the Earth 7 to good business. Thompson Opera co. in Said Pasha 8, a return date, to a good business.

WACO.—OPERA HOUSE (J. P. Garland, manager): Thompson Opera co. in Said Pasha played a return date 6 to large business. Cora Van Tassel in The Little Sinner to splendid business 8. Huntley and Harrison co. with J. H. Huntley and Phoza McAllister in the leading parts played Lynwood, East Lynne and Van the Virginian 10-12.

HOUSTON.—Rice's Evangeline 6; very satisfactory business. John Dillon presented Wanted the Earth 8, 9 with matinee to fair houses.

DALLAS.—DALLAS OPERA HOUSE (H. Greenwall and Son, managers): Ezra Kendall in A Pair of Kids to crowded houses 8, 9.——ITEM: John F. Harley, in advance of Rice's Evangeline, is in town.

TYLER.—GRAND OPERA HOUSE (Durst and Bergfeld, managers): Little Lord Fauntleroy 17; Rice's Evangeline 21; John Dillon 27; Anna Boyle 31.

FORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): Little Lord Fauntleroy 6, 7 with matinee proved one of the best drawing cards of the season and gave general satisfaction. Ezra Kendall presented A Pair of Kids 10, 11 to good business. The Boston Symphony Orchestral Club gave one of their delightful concerts 9 at Huffman's Hall to a full house.

TEMPLE.—BIJOU OPERA HOUSE (Joe Rudd, manager): MacCollin Opera co. 7 in Falka, to good business. Cora Van Tassel to light business 9-11. Ezra Kendall to big business 13.

CORSICANA.—CORSICANA OPERA HOUSE (R. E. Revera, manager): MacCollin Opera co. in Mikado and Falka to good business 2, weather considered. Co. good. Cora Van Tassel in Little Sinner and Hidden Hand 3, 4. Miss Van Tassel made a very favorable impression. Co. good.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): The popularity of Evangeline was attested by the exercise of its old-time drawing power, excellent business attending its engagement 7, 8. John Dillon 10 in Wanted the Earth had a light house. We, Us & Co. 12, 13 did a paying business.——ITEM: Manager J. W. Slocum severed his connection with the MacCollin Opera co. and is in this city.

PARIS.—BASCOCK OPERA HOUSE (John H. Walker, manager): Little Lord Fauntleroy to a crowded house 9. Lillian Kennedy in Casey's Troubles played to light business 10. Miss Kennedy has strong support.

BRENHAM.—GRAND OPERA HOUSE (A. Simon, proprietor): MacCollin Opera co. 10, 11 in Falka and Mikado to good houses. Satisfactory performance. Co. was to have given a matinee 11 but could not owing to the leading lady being prostrated with la grippe. The co. also appeared to a disadvantage on the last night owing to several other members of the organization being seized with the prevalent influenza.

EL PASO.—MYERS OPERA HOUSE (J. J. Stewart, manager): A Bunch of Keys 11, to a good-sized audience who were very much disappointed with the performance. Roland Reed 17.

WEATHERFORD.—HAYNES OPERA HOUSE (D. C. Haynes, manager): Jennie Calef in An American Princess to fair business 13. Miss Calef presented Little Buffetts to very poor business 14. Co. good and deserved better patronage.——ITEM: Francis James McHenry, Mrs. Nora McHenry and P. G. Ormonde are recent acquisitions to the Calef co.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Pearl of Pekin, headed by Louis Harrison, drew two large audiences at advanced prices 6, 7. They give a very fair performance. Katie Putnam in Honor Bound was welcomed by a good house 12. The co. should have been here two days earlier, but was detained by snow-bound trains. They arrived in time 10, but gave no performance on account of the big parade of the People's party on that evening.——GRAND OPERA HOUSE (Will Burgess, manager): The Howard Athenæum co., Louis James and Shenandoah are the coming attractions at this house.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Sawtelle Comedy co. 6, week, in pleasing repertoire to good business.

VIRGINIA.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): Misener's Old-Time Minstrels 6, to a fair house. Execrable performance. Passion's Slave 9, to a large house; general satisfaction. Myra Goodwin 10 to a packed house. MacLean and Prescott 13, 14, presented Othello and The Winter's Tale to large and fashionable audiences. Their co. is the best they ever brought here.——ITEM: Our theatre-goers were so highly pleased with Miss Goodwin that Manager Beckner offered her a certainty for 12, but she declined as she did not wish to break her Danville engagement.

STAUNTON.—STAUNTON OPERA HOUSE (W. L. Oliver, manager): Passion's Slave 12; fair business.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Rice's Corsair played to poor houses 10, 11, but about all they deserved. James O'Neill to fair business in Monte Cristo 13, 14. The co. is far above the average, and should have had better patronage. The Stowaway 21, 22.

PETERSBURG.—ACADEMY OF MUSIC: Rice's Corsair to a very large and appreciative audience 9. The Balmoral Choir of Scotland drew a crowded house 14.

ALEXANDRIA.—LANDON'S OPERA HOUSE (J. M. Hill, lessee and manager): Agnes Cody was suffering from la grippe and did not appear week of 13. He, She, Him and Her 21. Adele Frost 23-25.

RICHMOND.—THEATRE (Mrs. W. T. Powell, manager): Robert Downing and Eugenia Blair in The Gladiator (Saumet's) 24, 25.——ACADEMY OF MUSIC (Berger, Leath and Myers, managers): James O'Neill in Monte Cristo 13-18 to good business. Rhea as Josephine, Empress of the French 20-22. The Stowaway 23; Marie Wainwright 29.

WASHINGTON.

TACOMA.—GERMANIA THEATRE: Hans the Boatman to delighted audiences 6, 7.——ALPHA OPERA HOUSE (J. M. Junnett, manager): Daniel Bandmann week of 6 to fair houses. Hamlet, Merchant of Venice, Richard III., Othello, Macbeth and Narcisse were presented.——THEATRE COMIQUE: H. H. Cline has resumed the management, and good variety performances are given to crowded houses.——TACOMA THEATRE (John A. Hanna, manager): The finishing touches are being put on this fine house, which will be opened 13 by the Duff Opera co. in Paola. J. M. Woods, the architect, is in the city, and will remain to attend the opening. The advance sale for the week is very large.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (P. Riester, manager): Bennett-Moulton Opera co. week closing 18 tested the capacity of the house nightly. Fantasma 28; Little Puck 31.——GRAND OPERA HOUSE (O. C. Gaether, manager): True Irish Hearts 9-11, business fair. Thomas E. Shea 13-15, good business and satisfactory performances.

WISCONSIN.

MILWAUKEE.—NEW ACADEMY (Jacob Litt, manager): Captain Swift played to light business 9-12. The piece created a most favorable impression and the co. with Arthur Forrest in the title role gave entire satisfaction. Mr. Forrest is an intelligent and careful actor and plays the part excellently. Grace Kimball is charming as Stella and Wright Huntington deserves special mention as Gardiner. Fitz-Hugh Owsley is unnatural as Harry, his lines are delivered in a cold, meaningless way, and Dot Kingsley would be more effective as Mabel if her delivery were more distinct. The McCaull Opera co. week of 13 failed to attract the houses expected, although the operas produced are all new here, Clover, Bellman and Captain Fracassa being given. Marion Manola has resigned from the co. on account of ill health. Her parts were satisfactorily sustained by Josephine Knapp who is possessed of a sweet voice and an intelligent, attractive face. DeWolf Hopper sustained his reputation in the comedy roles. The balance of the co. are excellent, the chorus strong and composed of good voices.——GRAND OPERA HOUSE (Sherman T. Brown manager): Lieutenant John Byron Hamilton has given a series of lectures on foreign travel week of 30, which are very interesting, but have not been very liberally patronized. Joseph Murphy 24-26.——BIJOU OPERA HOUSE (Jacob Litt, manager): Dan Mason in A Clean Sweep week of 13 to fair business. The piece is devoid of seriousness, but gives satisfaction, judging by the amount of laughter it produced. The co. is a competent one. Minnie Maddern 23-26.——STANDARD (Miller and Nicolai, managers): Irwin Brothers' Specialty co. pleased good houses week of 13. The co. is composed of excellent people.——ITEMS: On account of the poor patronage accorded to attractions that have played at the Academy for the past few weeks Manager Litt has concluded to close that house, and will not play any more con. there. His lease expires in May, and he prefers to stand the expense of the rent rather than stand the additional expense of keeping the house open and playing to the business that has been done lately. All attempts to account for the lack of patronage experienced by the theatres so far this season have only served to make matters worse, and the closing of the Academy only proves that explanations and excuses will not run a theatre. Many companies that held dates here have canceled, but I trust the present situation, which not alone affects the theatres, but all other business as well, will not prevent con. from booking here next season, when, if we have a Winter such as everyone expects in this climate, business will be what it should be.——Minnie Maddern is connected to an arrangement by which she is to appear at the Bijou 24-26, instead of at the Academy, as originally booked. Her representative, Fred Hillier, who, by the way, is one of the best raconteurs I have listened to in a long time, has been here this week.

BELOIT.—GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): Frederick Warde in The Moneybank 13 to a big house at advanced prices. Every one pleased.

MADISON.—TURNER HALL (J. J. Suhr, lessee): Nye and Riley 17; Minnie Maddern 20.——ITEMS: John Reiner, who has played con. here and been bill poster for a number of years, died of pneumonia 7. He was well known among the profession.—Steam heating apparatus has been put in working order at the new Opera House and the plastering of the walls will be finished within a week. The interior will be especially fine, second to none in the State.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE (I. M. Kohler, manager): Little Lord Fauntleroy 10 to standing room. Co. gave entire satisfaction. Alberta Knox, who is only ten years old, was charming as the Little Lord. Frederick Warde in Virginius 14 to a small house. Gorman's Minstrels 21.

CANADA.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke lessee and manager): McDowell's Comedy co. in the closing week of their engagement at the Academy presented Wife's Peril 6, 7, with Fanny Reeves in the leading role. Two short comedies and a farce were given 8, and The Shaughraun was made the occasion of Mr. McDowell's benefit 9. The business was good and the plays were excellently presented.——ITEM: At the close of the second act of The Shaughraun, Mr. McDowell was called before the curtain and presented by his many admirers in Halifax with a handsome gold-headed cane. The co. has had a very successful ten weeks' engagement, and made many warm friends during their stay. It is understood that they will return again in the Spring. The co. opens in Quebec week closing 18, after which they go to Ottawa.

HAMILTON.—GRAND OPERA HOUSE (Thomas Roche, manager): The Burglar 17, 18.——ITEMS: Manager Roche has had a new brass railing placed around the balcony of the Grand. Your correspondent heard it rumored about town last week that an enterprising merchant of this city intends building a large theatre in the West end of the city. So far I have been unable to ascertain if there is any truth in the report.

LONDON.—GRAND OPERA HOUSE (Frank Kirchmer, manager): The Wood-St. John English co. in David Garrick and Roger La Honte 14, 15, to poor business. La Grippe seems to be the cause of the unusual falling off in attendance.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager) W. S. Cleveland's Minstrels to good business week closing 18. Marie Hubert-Frohman week of 20. Paul Kauvar 27.——THEATRE ROYAL (Sparrow and Jacobs, managers): Edwin Arden in Barred Out to good business week closing 18. Mr. Arden is a great favorite in Montreal. The performance was a good one and the support satisfactory. Bunch of Keys week of 20. On the Frontier 27.

ST. THOMAS.—OPERA HOUSE (George T. Clarin, manager): Wood-St. John Comedy co. presented David Garrick 10 to poor houses, but did not appear in Roger La Honte 11 owing to the smallness of the audience. Zera Semon and his variety co. week of 13 to crowded houses.

CHATHAM.—GRAND OPERA HOUSE (W. H. Harper, manager): House dark week closing 18 on account of the Wood-St. John co. failing to keep their engagement after promising faithfully to appear. They went straight through to Detroit, not only disappointing us but leaving the house the poorer by about \$20 for advertising and bill posting. They merited an attachment for their contemptible conduct. Wilson's Minstrels 22.

MATTERS OF FACT.

Metropolitan Hall, Raleigh, N. C., rents or shares. The house, which seats 900, is the only place for amusements in a city of 25,000 population. Manager C. D. Heartt, of the Metropolitan, is now booking for 1890-91.

Mervyn Dallas, late of Drury Lane and the principal London theatres, has resigned from Richard Mansfield's company and is at liberty Feb. 1. Mr. Dallas may be engaged for leading business, aristocratic heavies, etc., with or without his own plays.

The weeks of Jan. 27 and Feb. 3 are open at the New Britain, Conn., Opera House.

Sheridan Block as Count Musso Danella and Emma Field as Enid Anstruther are reported to be doing excellent work in Mr. Barnes of New York.

First-class combinations only are now being booked by Manager Nunnemacher, of the Grand Opera House, Milwaukee, for 1890-91.

Fred. W. Henry, Lyceum Theatre, this city, has several one-act comediettas, farces and plays for sale.

Wadsworth Harris, juvenile, etc., who has closed a twenty weeks' engagement with The World Against Her company, is at liberty.

The knit goods in worsted and silk manufactured by the Brooklyn Knitting Company are said to be superior to all others in material, finish and durability. The leading dealers in theatrical and athletic goods will supply the Brooklyn Knitting Company's make.

Information as to the whereabouts of Richard Hayden is desired.

Manager L. L. Tilden, of the Opera House, Atlantic, Iowa, has choice open time in February, March, April and May.

Manager N. Strouse, of the Burnett Opera House, Louisiana, Mo., is now booking for this season and next. Liberal sharing terms to good attractions. Mr. Strouse has open time in February, March and April.

Time is all filled for this season at the Criterion Theatre, Brooklyn. First-class attractions are requested to communicate with Manager George E. Gouge for time for next season.

Communications for Maggie Mitchell may be sent to her permanent address, care Abbott and Teal, Room 17, No. 1193 Broadway, New York.

A singing soubrette is wanted for next season.

Harry Braham is reported to have made a decided hit as Baron Ling Ching in The Senator at the Star Theatre, this city.

Fanny Davenport, through her counsel, A. J. Dittenhoefer, notifies managers in the United States and Canada that she has acquired by purchase from Victorien Sardou the sole and exclusive right to produce Theodora. Miss Davenport will prosecute by injunction, suit for damages and otherwise, to the fullest extent of the law, any one producing Theodora without her consent, and any party permitting an unauthorized production at any theatre or place of amusement.

The Pythian Opera House at Jackson, Tenn., a new theatre, will be ready to be opened about Feb. 17. The house has a capacity of 1,000, and is under the management of the Knights of Pythias. A good attraction is wanted for the opening date.

THE CASE OF FRANK BANGS.

Brooklyn Eagle.

The illness of Frank Bangs excited no comment, for few people are well in this weather, but the publication of the fact that he was in extreme poverty and had to rely on charity to pay his hotel board and secure medical service was a surprise. The hospitals are so full that they cannot take him, and although he has paid thousands of dollars to the landlord of the hotel where he is now stopping he was allowed to remain entirely alone in his room for at least one day without a morsel of food. The Actors' Fund has taken his case in hand.

LETTER LIST.

The following letters await their owners at this office. They will be delivered on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

Abell, Florida
Allizer, Jas. H.
Adell, Helen
Archer, Mrs. H.
Astlin, Wilfred
A Night in Jersey.
Adams, Ed. A.
Brooks, Dollie
Bennett, C. D.
Bennett, Wm.
Burton, W. B.
Bedell, Vera
Bird, Edith R.
Bernard, Geo A.
Bennett, Mrs. R.
Bratting, Al.
Booth, Marion
Black, William
Bates, Newton
Brooks, Edward
Bernstein, E. A.
Brooks, Myra C.
Burton, Will R.
Bland, Lionel.
Berrell, Mary L.
Crane, E. J.
Campbell, Isabel
Carroll, J. W.
Coleman, J. J.
Cooney, W. J.
Cherie, Adelaide
Corrigan, J. T.
Collin, Harry.
Chase, Arthur B.
Carruthers, Miss E. M.
Clifton, Geo.
Dixon, Fred
Dunlap, J. A.
Delaro, Hattie
Deerfrichtley (Mgr.)
Donnelly, H. G.
Doyle, J. B.
Davis, F. E.
Daly, Carroll
Deadwood, C. H.
Daniels, Frank
Edgar, George
Ellison, May
Eades, C. V.
Evans, Chas.
Eades, Eddie
Everside, Wm.
Fowler, John
Friend, H.
Florence, Katie
Forman & Morton
Forrest, Miss Gail
Fisher, Alice.
Ford, T. W.
Fawcett, Cassia
Fisher, Perkins G.
Gault, J. W.
Grey, Jennie
Goodwin, Myra
Gallager, John
Graham, Bob
Gibbs, Robt. P.
Guy Bros. Minstrels, (Mgr.)
Gardiner, Ella B.
Howard, Frank
Higgins, E. A.
Hayden, W. B.
Hall, Thos. S.
Hedley, King
Hadlock, J. D.
Hilford, Marie
Hooper, H. B.
Hanley, Lawrence
Horton, Minnie
Holman, Chas. N.
Hamilton, E. L.
Harold, W. A.
Howard, Ada.
Irving, Phil H.
Jeffreys, Minnie
Jarrett, H. C.
Jefferson, Jos.
Jackson, John T.
Johnson, A. J.
James, Louis
Lollard, J. E.
Kelly, Chas. B.
Leigh, Alice.
Libbey, J. Aldrich
Learock, Geo.
Lykens, W. L.
La Verne, Lucille
Lewis, Miss J.
Lamiere, Elsie
Lynne, Edith
Leece, Mollie
Lindon, Frank
Marretta, Aileen
Mitchell, Louise
Moriarty, Marcus
McNab, R. D.
Monroe, R. B.
Maynard, Frank
Manley, W.
Moore, Miss Mary
Manente, Violet
Means, Pearl A.
Moss, Walter S.
McCormack, Loudon
Mayo, F. H.
Mander, F.
Morosi, Eleanor
Modjeska, Helena
Mallett, no. 8.
Marston, Miss M.
Mack, E. H.
McCaull, J. A.
Mann, Wm.
Neally, E. T.
Norman, H. J.
Natale, Carlotta
Norton, J.
Nunn, Libby
Parker, Harry Duel
Perkins, Walter
Powers, Wm.
Proctor, Agnes
Pendleton, J. T.
Rutledge, Lucille
Redmond, Wm.
Rose Platt.
Raffael, John J.
Reed, G. W.
Smart, Harry C.
Shedding, Al.
Stevenson, C. A.
Santos, Marguerite
Standish, Helen
Stahl, Richard
Sully, Dan
Starr, Ben
Seymour, Effie
Staley, Geo. C.
Stackhaus, Ada
Shine, Giles
Sheridan, Marie L.
Sellers, Harry
Sydney, Myra
Smack, E. H.
Story, Annie W.
Seabrook, Thos.
Stewart, J. C.
Stuart, Miss T.
Schuyler, Marguerite.
Thompson, Michael
Tuthill, H. A.
Teal, Ben
Theodore, Chas.
Turned Up Co.
Tyler, Mrs. F.
Turner, Carrie.
Troupe, Miss Lou.
Varrey, Collin
Vincent, Alice.
Villa, Sam B.
Wills, F. M.
Wallis, Jas.
Walter, A.
Walker, Smiley
Williams, Lester
Warner, Morris
West, Wm. H.
Wyde, Frederick
White, Thos. F.
Williams, Frank
Wyrick, Grant
Weaver, Blanche
Winslow, Herbert H
Warner, Edwin
West, J. Clarence

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Cincinnati, O., Jan. 20—week.
AIDEN BENEDICT: San Antonio, Tex., Jan. 21-22, Austin 23, Brenham 24, Belton 25, Dallas 27, 28, Fort Worth 29, 30, Greenville 31, Sherman Feb. 1, McKinney 3, Denison 4, Tyler 5, Palestine 6.
ARTHUR REHAN'S CO.: Dallas, Tex., Jan. 20-22, Ft. Worth 23, Austin 24, 25, San Antonio 26, 27, Columbus 28, Galveston 29, 30, Houston 31-Feb. 1, New Orleans 3—week.
ADA GRAY CO.: New Orleans, La., Jan. 20—week.
AFTER DARK CO.: Brooklyn, N. Y., Jan. 20—week.
AUGUSTIN DALY'S CO.: New York City Oct. 9—indefinite.
A BUNCH OF KEYS (Western) CO.: Montreal, Can., Jan. 20—week; Ottawa 27, Ogdensburg, N. Y., 28, Watertown 29, Oswego 30, Auburn 31, Seneca Falls, Feb. 1, Buffalo 3—week.
ARIZONA JOE: Worcester, Mass., Jan. 20—week.
AROUND THE WORLD CO.: Jacksonville, Ill., Jan. 23, Monmouth 24.
ANNIE PIXLEY: New Orleans Jan. 20—week.
ADAMS DRAMATIC CO.: Lewiston, Me., Jan. 20—week.
A. M. PALMER'S CO.: Columbus, O., Jan. 20-25, St Louis 27—week.
BLUE AND THE GRAY CO.: Indianapolis, Ind., Jan. 20—week; St. Louis, Mo., 27—week.
BRODBOLL COMEDY CO.: Parsons, Kas., Jan. 20—week.
BOOTLES' BABY CO.: Galveston, Tex., Jan. 21, 22, San Antonio 23-25, Austin 27, 28, Taylor 29, Belton 30, Ft. Worth 31, Denison Feb. 1, Dallas 3, 4.
BOSTON THEATRE CO.; Waukesha, Wis., Jan. 20—week.
BASE HIT CO.: Galesburg, Ill., Jan. 28, Muscatine 30.
BUCHANAN COMEDY CO.: Cameron, O., Jan. 20—week.
BRASS MONKEY CO.: Pittsburg, Pa., Jan. 20—week; Cincinnati 27—week.
BOOTH-MODJESKA CO.: Boston Jan. 20—two weeks.
BURGLAR CO.: Montreal, Can., Jan. 20—week.
BEACON LIGHTS CO.: Bridgeport, Ct., Jan. 23-25.
BARRY-FAY CO.: Boston Jan. 20—week; Brooklyn, E. D., 27—week; Philadelphia Feb. 3—week.
CHEEK CO.: Chicago Jan. 20—week.
CHIP O' THE OLD BLOCK CO.: Springfield, Mo., Jan. 23, Eureka Springs, Ark., 24, Fort Smith 26, Little Rock 29, Hot Springs 31.
CARRIE ANDERSON: Pawnee City, Neb., Jan. 20—week.
CHARLES WYNDHAM CO: Cincinnati, O., Jan. 20—week.
CLEAN SWEEP CO.: Minneapolis, Minn., Jan. 20—week; Chicago 27—week.
CITY DIRECTORY CO.: Boston Jan. 27—two weeks; N. Y. City Feb. 10—week.
CAPTAIN SWIFT CO.: Minneapolis, Minn., Jan. 20—week; Winona 27, Dubuque, Ia., 28, Davenport 29, Keokuk 30, Hannibal, Mo., 31, Moberly Feb. 1, Kansas City 3—week.
CLAIRE SCOTT CO.: New Bedford, Mass., Jan. 20—week.
CORA TANNER CO.: Philadelphia Jan. 20—week.
CHARLES T. ELLIS CO.: McKeesport, Pa., Jan. 25.
COLD DAY (Western) CO.: Kenton, O., Jan. 22, Canton 23, Massilon 24, Warren, Pa., 25, Oil City 27, Corey 28, North East 29, Dunkirk 30, Jamestown, N. Y., 31.
CORSAIR CO.: Newark, N. J., Jan. 20—week.
C. E. VERNER CO.: Chicago Jan. 20—week; Louisville 27—week.
DEVIL'S MINE CO.: Rochester, N. Y., Jan. 20—week.
DEAR IRISH BOY CO.: Saratoga Jan. 22, North Adams 23, Adams 24, Cohoes, N. Y., 25.
DARK SECRET CO.: Cincinnati, O., Jan. 20—week.
DANIEL BOONE CO.: Jackson, Tenn., Jan. 22, Vicksburg 23, Natchez 24, Baton Rouge, La., 25, New Orleans 27—week.
DENMAN THOMPSON: N. Y. City—indefinite.
DAN MASON'S CO.: Minneapolis, Minn., Jan. 20—week.
DAN'L SULLY: Albany, N. Y., Jan. 20—week; Boston 27—week; Lynn Feb. 3-5, Chelsea, R. I., 6, Newport 7, Lawrence, Mass., 8.
DRIFTING APART CO.: Harlem, N. Y., Jan. 20—week.
EAGLE'S NEST CO.: Reading, Pa., Jan. 23-25.
ED ANDERSON CO: Lebanon, Ill., Jan. 23.
EDWIN STUART CO.: Chillicothe, O., Jan. 20—week.
EMMA FRANK'S DOT CO.: Oswego, N. Y., Jan. 24, Binghamton 25.
EXILES CO.: Baltimore, Md., Jan. 20—week.
EDWIN ARDEN CO.: Toronto, Can., Jan. 20—week; Buffalo 27—week; Cleveland, O., Feb. 3—week;
EFFIE ELLSLER CO.: Birmingham, Conn., Jan. 22, Holyoke, Mass., 23, Lynn 24, 25, Salem 27, Newburyport 28, Lawrence 29, Haverhill 30, Fitchburg 31, Fall River Feb. 2, 3.
EUNICE GOODRICH CO.; La Porte, Ind., Jan. 20—week; Terre Haute 27—week; Lafayette Feb. 3—week.
E. H. SOTHERN: Minneapolis, Minn., Jan. 25—week.
E. P. SULLIVAN CO.: Pittsfield, Mass., Jan. 27—week.
ESTELLE CLAYTON CO.: Conneaut, O., 24, North East, Pa., 25, Westfield, N. Y., 27, Fredonia, O., 28.
FERNCLIFF CO.: Philadelphia, Jan. 20—week; Baltimore, Md., 27—week; Brooklyn Feb. 3—week.
FLOY CROWELL CO.: Ithaca, N. Y., Jan. 20-25.
FRANK MAYO: Missoula, Mont., Jan. 23, Anaconda 24, 25 Butte City 27—week.
FANTASMA (A) CO.: Baltimore, Md., Jan. 20—week.
FANTASMA (B) CO.: Pokeepsie, N. Y., Jan. 22, 23, Yonkers 24, 25, Wilmington, Del. 27-29, Lancaster, Pa. 30-Feb. 1.
FERGUSON-MACK CO.: Ft. Worth, Tex., Jan. 27, 28, Temple 29, San Antonio 30, Austin 31, Brenham, Tex. Feb. 1, Galveston 3-5.
FAT MEN'S CLUB CO.: Waltham, Mass., Jan. 22, Taunton 23, Fall River 24, Newport, R. I., 25, Brooklyn, N. Y. 27—week.
FUGITIVE CO.: Pittsburg Jan. 20—week; N. Y. City 27—week; Bethlehem, Pa., Feb. 3, Scranton 4, 5, Carbondale 6, Wilkesbarre 7, Pittston 8, Hoboken, N. J., 10, 15.
FANNY DAVENPORT CO: Philadelphia, Jan. 20—week.
FRANK DANIELS CO.: Bloomington, Ill., Jan. 23, Danville 24, Crawfordsville, Ind., 25, Indianapolis 27-29, Chillicothe, O. 30, Wheeling, W. Va. 31, Altoona, Pa., Feb. 1, N. Y. City 3—week.
FRANK I. FRAYNE CO.: Wheeling, W. Va., Jan. 20—week; Baltimore 27—week.
FAIRIES' WELL CO.: Chattanooga, Tenn., Jan. 22, Nashville 23-25, Atlanta 27-28, Augusta 29, Columbia, S. C., 30, Charleston 31—Feb. 1.
GOLDEN GULCH CO.: St. Louis, Mo., Jan. 27—week.
GALLEY SLAVE CO.: Newark, N. J., Jan. 20—week.
GEORGIE HAMLIN CO.: Pekin, Ill., Jan. 20—week.
GO-WON-GO MOHAWK CO.: Buffalo, N. Y., Jan. 20—week.
GRAY-STEPHENS CO.: Hoboken, N. J., Jan. 23-25.
GUILTY WITHOUT CRIME CO.: Chicago, Ill., Jan. 20—week.
GRISMER-DAVIES CO.: Rollins, Wyo., Jan. 23, Park City, Utah, 24, 25.
GREAT METROPOLIS CO.: St. Louis Jan. 20—week: Cincinnati 27—week; N. Y. City Feb. 3—week.
HELD BY THE ENEMY (No. 1) CO.: Indianapolis, Ind., Jan. 23-25.
HANS THE BOATMAN CO.: San Diego, Cal., Jan. 27, 28, Riverside 29, San Bernardino 30, Pasadena Feb. 1, Los Angeles 3—week.
HE, SHE, HIM, HER CO.: Trenton, N. J., Jan. 23, New Brunswick 24, Elizabeth 25.
HARDIE-VON LEER CO.: Troy, N. Y., Jan. 20—week; Montreal, Can., 27—week.
HILARITY CO.: Abeline, Kas., Jan. 20, Junction City 21, Manhattan 22, St. Joe, Mo., 23-26, Chillicothe 27, Columbia 28.
HOLDEN COMEDY CO.: Jackson, Mich., Jan. 20—week.
HUNTLEY-HARRISON CO.: Fort Worth, Tex., Jan. 24, 25.
HELD BY THE ENEMY CO.: Lansing, Mich., Jan. 23, Flint 24, London, Can., 25.
HARBOR LIGHTS CO.: Baltimore, Md., Jan. 20—week.
HARRY LA MAR'S CO.: Carbondale, Pa., Jan. 22, 23, Milton 24, Watsontown 25.
HANDS ACROSS THE SEA CO.: Portland, Me., Jan. 23-25, Lewiston 27-29, Lynn, Mass., 30-Feb. 1.
IN THE RANKS CO.: Indianapolis, Ind., Jan. 20—week.
IDA VAN CORTLAND CO.: Jackson, Mich., Jan. 20—week.
JESSIE CALEF CO.: Nill's Point, Tex., Jan. 23, Pittsburg 25, Palestine 29, 30, Navasota 31, Hempstead Feb. 1.
J. A. STEVENS: Jersey City, N. J., Jan. 20—week.
JANAUSCHEK: Hartford, Ct., Jan. 20-22, Springfield 23, Chicopee 24, Holyoke 25.
IVY LEAF CO.: Philadelphia Jan. 20—week.
JULIA MARLOWE: N. Y. City Jan. 13—six weeks.
J. H. WALLICK CO.: Syracuse, N. Y., Jan. 20—week.
J. K. EMMET CO.: New Orleans Jan. 20—week; Selma, Ala., 27, Columbus, Ga., 28, Atlanta 29, 30, Macon 31, Thomasville, Feb. 1, St. Augustine, Fla., 3, Jacksonville 4, Savannah, Ga., 5, Augusta 6, Charleston, S. C., 7, Wilmington, N. C., 8.
J. B. POLK CO.: Janesville, O., Jan. 23, Wheeling, W. Va., 24, Altoona 25, Philadelphia 27—week.
JOHN DILLON CO.: Shreveport, La., Jan. 23, Marshall, Tex., 24, Tyler 25, Texarkana, Ark., 27, Little Rock 29.
J. J. DOWLING CO.: Brooklyn Jan. 20—week; Boston 27—week.
JOSEPH MURPHY: Elgin, Ill., Jan. 22, Rockford 23, Morris 24.
JOSIE MILLS CO.: Coburg, Ont., Jan. 20—week.
JEFFERSON-FLORENCE CO.: Chicago Jan. 20—two weeks.
JOHNSON'S CO.: Washington, Pa., Jan. 20—week.
KATIE PUTNAM CO.: Trinidad, Col., Jan. 23, Los Vegas, N. M., 24, 25, Santa Fe 27, 28, El Paso, Tex., 31, Feb. 1.
KEMPTON COMEDY CO.: Jefferson City, Mo., Jan. 20—week.
KEEP IT DARK CO.: St. Paul, Minn., Jan. 20—week.
KITTIE RHOADES CO.: Danville, Pa., Jan. 20—week; Williamsport 27—week.
KATE CASTLETON: Hannibal, Mo., Jan. 23.
KAJANKA: Brooklyn, N. Y., Jan. 20—week.
KENDALS: Cleveland, O., Jan. 22.
KIRALFY'S CO.: Houston, Tex., Jan. 21, 22, Galveston 23-25, New Orleans 26—week.
LONDON GAIETY CO.: Philadelphia Jan. 20—two weeks.
LATER ON CO.: Providence, R. I., Jan. 20—week; Brockton, Mass., 27, Newport R. I., 28, Taunton 29, Worcester 30, New Bedford 31, Fall River, Feb. 1.
LITTLE NUGGET CO.: Detroit, Mich., Jan. 20—week.
LITTLE LORD FAUNTLEROY CO.: Natchez, Miss., Jan. 22, Jackson 23, Meridian, Miss., 24, Selma, Ala., 25, Mobile 27, 28, Pensacola Fla., 29, Montgomery Ala., 30, Birmingham 31—Feb. 1; Anniston 3, Gadsden 4, Rome 5, Knoxville, Tenn., 6, Chattanooga 7, 8.
LIGHTS AND SHADOWS CO.: Rochester, N.Y. Jan. 20—week.
LITTLE LORD FAUNTLEROY CO.: Providence, R. I., Jan. 20—week.
LIZZIE EVANS CO.: Toledo O. Jan. 20-25; Chicago 27—week; Kansas City Feb. 3-week.
LILLIAN LEWIS CO.: Chicago, Ill., Jan. 20—week.
LEGAL WRECK CO.: Waterbury, Ct., Jan. 23.
LEWIS MORRISON: Westfield, Mass., Jan 22, Binghamton, N. Y., 23, Elmira 24, Jamestown 25, Meadville Pa. 27, Akron O. 28, Mansfield 29, Richmond, Ind. 31, Columbus Feb. 1, Louisville, Ky., 3-5, Evansville, Ind., 6, Paducah, Ky., 7, Cairo, Ill, 8.
LEGAL WRONG CO.: Cleveland, O., Jan. 20—week.
LOUIS JAMES: Leadville, Col., Jan. 22, 23, Aspen 24, 25.
LAGARDERE CO.: Galveston, Tex., Jan. 23, 24.
LOST IN NEW YORK CO.: Fort Smith, Ark., Jan. 22, Little Rock 24, Harris Tex. 30.
MINNIE MADDERN: Milwaukee Wis. Jan. 23-29, South Bend, Ind. 27, Kalamazoo, Mich. 28, Grand Rapids 29, 30, Lansing 31, Bay City Feb. 1, Toronto, Can. Feb. 3—week.
MIDNIGHT BELL CO.: N. Y. City, Jan. 13—four weeks.
MACLEAN-PRESCOTT CO.: Washington, D. C. Jan. 20—week, Hagerstown, Md., 27 Chambersburg, Pa. 28, Harrisburg, 29, York, 30, Reading 31—Feb. 1, Allentown 3, Bethlehem 4, Wilkesbarre 5, Pittston 6, Scranton 7, 8.
MONTE CRISTO (FRANK LINDON'S) CO.: Hoboken, N. J. Jan. 20—week.
MURRAY-MURPHY CO.: Kansas City, Mo. Jan. 20—week.
MARIE HUBERT FROHMAN: Montreal Can., Jan. 20—week.
MR. BARNES OF NEW YORK CO.: Indianapolis, Ind. Jan. 22, Springfield, O. 25, Cleveland 27—week.
MARGARET MATHER CO.: New York City, Jan. 20—week; Harlem 27—week.
MORTIMER COMEDY CO.: Richmond, Va., Jan. 22, 23, Danville, 24-26, Vicksburg, Miss., 27.
MCKEE RANKIN CO.: Milwaukee, Wis., Jan. 20—week.
MYRA GOODWIN CO.: Augusta, Ga., Jan. 23, Savannah 24, 25, Americus 27, Columbus 28, Birmingham, Ala., 29, Tuscaloosa, 30, Selma, 31, Meridian, Miss., Feb. 1, New Orleans, La., 3—week.
MAGGIE MITCHELL CO.: Kansas City Mo., Jan. 20—week; Chicago 27—week; Peoria Ill., Feb. 3, Burlington Ia., 4, Ottumwa 5, Omaha Neb., 6-8.
MAY BRETONNE CO.: Centreville Ia., Jan 20—week.
MULDOON'S PICNIC CO.: New Haven Ct., Jan. 20—week.
MME NEUVILLE CO.: Madison Ind., Jan. 22, Greensburg 23, Middletown 25.
MRS. GEORGE S. KNIGHT: Longmont, Col., Jan. 22, Fort Collins 23, Cheyenne, Wyo., 24, Greely 25, Colorado Springs, Col., 26, Pueblo 28, 29, Salida 30, Aspen 31, Feb. 1.
MORA CO.: Middletown, N. Y., Jan. 20—week; Chelsea, Mass., 27—week; Cohoes, N. Y., Feb. 3—week.
MCCARTHY'S MISHAPS CO.: Hot Springs, Ark., Jan. 22, Paris, Tex., 23, Dallas 24, 25.
MARIE HILFORDE: Sunbury, Pa., Jan. 22, Harrisburg 23, Huntington 24, Tyrone 25, Latrobe 27, McKeesport 28, New Castle 29, Altoona 30, Irwin 31, Steubenville, O., Feb. 1, Wheeling, W. Va., 3-5.
MILTON NOBLES: Albany, N. Y., Jan. 20-22, Hartford, Ct., 23-25, Boston Feb. 3—week.
MONROE-RICE CO.: Chicago Jan. 20—week; Philadelphia 17—two weeks.
MY PARTNER CO.: Brooklyn, N. Y., Jan. 20—week.
MARIE WAINWRIGHT: Washington, D. C., Jan. 20—week.
NELLIE MCHENRY CO.: Chicago Jan. 20—week.
NEW YORK THEATRE CO.: Frederick, Md., Jan. 20—week.
N. S. WOOD CO.: Dayton, O., Jan. 20—week: Grand Rapids 27, Pittsburg, Feb. 3—week.
NOBLE OUTCAST CO: Oswego, N. Y., Jan. 22, Pittsburg 23, Nebraska City, Mo., 24, Carthage 25.
NATURAL GAS CO.: Louisville, Ky., Jan. 22, Owensborough 23, Henderson 24, Paducah 25, Memphis, Tenn., 27-29, Nashville 30-Feb. 1, Evansville, Ind. 2.
ONE OF THE BRAVEST CO.: Trenton, N. J., Jan. 25.
OLD HOMESTEAD CO.: Corning, N. Y., Jan. 22, Williamsport 23, Pottsville 24, Reading 25, Baltimore, Md., 27—week; Trenton, N. J., Feb. 3-4, Allentown 5, Wilkesbarre 6, Scranton 7, 8.
OLD JED PROUTY CO.: Concord, N. H., Jan. 22, Exeter 23, Salem, Mass., 24, Haverhill 25, Brooklyn, N. Y., 27—week; Brooklyn, E. D., Feb. 3—week; Jersey City 10—week.
OUR FLAT CO.: Chicago, Jan. 20—two weeks.
OLIVER BYRON CO.: Reading, Pa., Jan. 20-22, Paterson, N. J., 23-25, Brooklyn, N. Y., 27—week; Hoboken, N. J., Feb. 3—week.
ONLY A FARMER'S DAUGHTER CO.: Cincinnati, Jan. 20—week.
OUR GERMAN WARD: Hopkinsville, Ky., Jan. 22, Clarksville, Tenn., 23, Paducah, Ky., 24, Henderson 25, Evansville, Ind., 27, Mt. Vernon 28, New Harmony 29, Princeton 30.
PAYMASTER CO.: St. Louis Jan. 20—week.
PATTI ROSA: Philadelphia, Jan. 20—week.
PASSION'S SLAVE CO.: Wilmington, Del., Jan. 20-23, Allentown, Pa., 24, Lancaster 25-26, Elizabeth, N. J., 28, Portchester, N. Y., 29, Greenwich, Ct., 30, New Haven 31, Feb. 1.
PECK'S BAD BOY CO.: Litchfield, Ill., Jan. 27, Springfield 28, Decatur 29, Danville 30, Crawfordsville 31, New Albany, Ind., Feb. 1.
P. F. BAKER CO.: Philadelphia, Jan. 13—two weeks; Reading 27-29, Paterson, N. J., 30-31.
POSSIBLE CASE CO.: San Francisco Jan. 20—two weeks.
PAUL KAUVAR CO.: Toronto, Can., Jan. 20-22, Rochester, N. Y., 24, 25, Boston Feb. 3—week.
PERT CO.: Herkimer, N. Y., Jan. 22, Waterville 23, Oneida 24, Courtland 26, Binghamton 27, Oneonta 28-29, Corning 30, Elmira 31, Feb. 1.
PARLOR MATCH CO.: Bridgeport, Ct., Jan. 22, Meriden, 23, New Britain 24, Newburg, N. Y., 25, Brooklyn 27—week.
PRINCE AND PAUPER CO.: N. Y. City Jan. 20—indefinite.
PEOPLE'S THEATRE CO.: Ashley, Pa., Jan. 20—week; Nanticoke 27—week.
ROGER LA HONTE CO.: Brooklyn, E. D., Jan. 20—week.
ROSINA VOKES CO.: Hamilton, Ont., Jan. 21, 22, Toronto 23-25, Buffalo, N. Y., 27-29, Rochester 30—week.
ROBERT DOWNING CO.: Columbia, S. C., Jan. 22, Danville, Va., 23, Richmond 24, 25, Philadelphia 27—week.
ROYCE-LANSING CO.: Havana, Cuba, Jan. 23-25.
ROBERT MANTELL CO.: New York City Jan. 13—four weeks.
ROYAL PASS CO.: Mauch Chunk, Pa., Jan. 23, Ashland 24, Mahanoy City 25, Shenandoah 27, Sunbury 29, Pottsville 31, Washington, D. C., Feb. 3—week.
RAG BABY CO.: Chicago Jan. 13—two weeks.
ROSE COGHLAN CO.: Scranton, Pa., Jan. 22, Elmira 23, Bradford 24, Erie 25, Cincinnati 27—week; Nashville, Tenn., Feb. 3—week.
REUBEN GLUE CO.: Wellsville, O., Jan. 22, Steubenville 23, Irwin, Pa., 25, Wheeling, W. Va., 27-29, Tyrone, Pa., 30, Lockhaven 31, Danville Feb. 1.
RHEA: Richmond, Va., Jan. 20-22, Hampton 23, Norfolk 24, 25, Philadelphia 27—week.
REDMUND-BARRY CO. Atchison, Kas., Jan. 23, St. Joseph, Mo., 24, 25.
SHE CO.: Fremont, O., Jan. 23, Lincoln 24, 25.
SHENANDOAH CO.: New York City Oct. 21—indefinite.
STERLING COMEDY CO.: Ridgway, Pa., Jan. 20—week.
SIBERIA CO.: Chicago, Jan. 20—week.
SUSPECT CO.: Chicago, Jan. 20—week.
SAWTELLE COMEDY CO.: Rome, N. Y., Jan. 20—week.
SILVER KING CO.: Canton, Miss., Jan. 22, Natchez 24.
STANDARD THEATRE CO.: East Liverpool, O., Jan. 20—week.
SHANTY QUEEN CO.: Indianapolis, Ind., Jan. 20—week.
STUART ROBSON CO.: Chicago, Jan. 12—two weeks; Buffalo, N. Y. 27—week; Philadelphia, Feb. 3—week; Pittsburg, 10—week.
STEWART THEATRE CO.: Mt. Vernon, O., Jan. 20—week; Delaware 27—week.
ST. FELIX SISTERS: Lima, O., Jan. 22, Springfield 24, Dayton 25.
SOL SMITH RUSSELL CO.: Birmingham Ala., Jan. 22, Memphis 23-25.
STREETS OF NEW YORK CO.: Philadelphia, Jan. 20—week.
SNOW BROTHERS CO.: New Orleans, La., Jan. 20—week.
STOWAWAY CO: Norfolk, Va., Jan. 22, Richmond 23, Wilmington, Del., 24, 25, Paterson, N. J. 27, 28, Newburg, N. Y., 29, Danbury, Ct., 30, Waterbury 31, Birmingham Feb. 1, Hartford 3-5, Bridgeport 6, New Haven 7-8.
SI PERKINS CO.: Frankfort, Ky., Jan. 23, Bowling Green 24, Owensboro 25, Madisonville 27, Paducah 28, Cairo, Ill., 29, Duquoin 30, Pana 31.
SWEET LAVENDER CO.: New Orleans Jan. 20—week; Galveston, Tex., 27, 28, Houston 29, 30, San Antonio 31-Feb. 1, Austin 3, Taylor 4, Temple 5, Fort Worth 6, 7, Denison 8.
SALVINI: St. Paul, Minn., Jan. 20, 22, Minneapolis 23, 25, Omaha, Neb. 27-29, Kansas City 30-Feb. 1.
THOMAS W. KEENE CO.: Gloversville, N. Y., Jan. 22, Troy 24, 25, Albany 27, 29, Hartford, Ct., 30-Feb. 1, Providence, R. I., 3-5, Attleboro, Mass., 6, Brockton 7, Fall River 8.
TWO OLD CRONIES: St. Louis Jan. 20—week; Chicago 27—two weeks.
THOS. E. SHEA CO.: Franklin, Pa., Jan. 20-25, Warsaw 27, 29, Corry 30-Feb: 1, Titusville 3-5, Jamestown 6, 8.
THROWN UPON THE WORLD CO.: Du Bois, Pa., Jan. 22, Braddock 27, Washington 28, Martin's Ferry, O., 29, East Liverpool 30, Rochester, Pa., 31, Beaver Falls Feb. 1, Steubenville, O., 3, Leetonia 4, Youngstown 5.
TRUE IRISH HEARTS CO.: Philadelphia Jan. 20—week; Brooklyn, N. Y., 27—week; Philadelphia Feb. 3—week.
TOM RICKETTS CO.: Beaver Falls, Pa., Jan. 22.
TOWN LOTS CO.: New Orleans, La., Jan. 20—two weeks; Natchez, Miss., 27, 28, Meridian 29, Selma, Ala., 30, Birmingham 31.
TWO SISTERS CO.: Brooklyn, E. D., Jan. 20—week; N. Y. City 27—week.
TWELVE TEMPTATIONS: Boston Jan. 20—week; Providence, R. I., 27—week.
TIN SOLDIER CO.: N. Y. City Jan. 20—week.
ULLIE AKERSTROM CO.: Peoria, Ill., Jan. 22, 23, Lincoln 24, Bloomington 25, La Salle 27, Ottawa 28, Streator 29, Joliet 30, St. Louis Feb. 3—week; Toledo, O., 10—week.
UNCLE TOM'S CABIN (Stetson's) CO.: Richmond, Ind., Jan. 23, Connersville 24, Muncie 26.
UNCLE TOM'S CABIN (Griswold's) CO.: San Francisco, Cal., Jan. 20—week.
UNCLE HIRAM CO.: Newport, R. I., Jan. 23, Fall River, Mass., 24, Woonsocket, R. I., 25, Pawtucket 27, Norwich, Conn., 28, New London 29, Mystic 30, Middletown 31, Bridgeport Feb. 1.
WOOD-ST. JOHN CO., Detroit, Mich., Jan. 20—week.
WOMAN AGAINST WOMAN CO.: New York City Jan. 20—week.
W. J. SCANLAN: Binghamton, N. Y., Jan. 22, Utica 23, Glens Falls 24, Saratoga 25, N. Y. City 27—two weeks.
WAGES OF SIN CO.: Brooklyn, E. D., Jan. 20—week.
W. H. CRANE: N. Y. City Jan. 13—eight weeks.
WAITE COMEDY CO.: Greensburg, Pa., Jan. 20—week.
WEBBER'S COMEDY CO.: Houlton, Me., Jan. 20—week.
WHITE SLAVE CO.: Philadelphia Jan. 20—week.
WORLD (Little's) CO.: Buffalo, N. Y., Jan. 20—week; Cleveland, O., 27—week.
WILSON BARRETT CO.: Chicago Jan. 20—three weeks.
WAIFS OF NEW YORK CO.: St. Louis, Mo., Jan. 20—week; Belleville, Ill., 26, Decatur 27, Springfield 29, Peoria 30, Galesburg Feb. 1.
WIFE CO.: Jersey City, N. J., Jan. 27—week.
ZIG-ZAG CO.: Minneapolis, Minn., Jan. 20—week; St. Paul 27—week.
ZEFFIE TILBURY CO.: Springfield, Mo., Jan. 22, New Haven 23—25.

OPERA AND CONCERT COMPANIES.

BOSTON IDEALS: Syracuse, N. Y., Jan. 22, Buffalo 23-25.
BOSTONIANS: Evansville, Ind., Jan. 23, 24.
BOSTON STARS: Cambridge, O., Jan., 22, Barnesville 23, Clarksburg, W. Va., 24, 25, Chambersburg, Pa., 27, Harrisburg 28, West Chester 29, Vineland, N. J., 30, Atlantic City 31, Hammonton Feb. 1.
BOSTON QUINTET: Fernandina, Fla., Jan. 22, Jacksonville 23, Ocala 24, St. Augustine 25.
BENNETT-MOULTON CO.: Youngstown, O., Jan. 27—week; Springfield Feb. 3—week.
CHARLES F. HIGGINS CONCERT CO.: Normal, Ill., Jan. 22, Gibson City 23, Paxton 24, Hoopeston 25, Paris 27, Terre Haute, Ind., 28, Spencer 29, Martinsville 30, Franklin 31, Greenwood Feb. 1, Columbus, Ind., 3, Greensburg 4, Indianapolis 5, Connorsville 6.
CARLETON OPERA CO.: Pittsburg, Pa., Jan. 20—week.
CASINO (Lamont) OPERA CO.: Des Moines, Ia., Jan. 22, 23, Council Bluffs 24, 25, Omaha, Neb., 27-30.
CORINNE OPERA CO.: Kansas City Jan. 20—week; St. Jo 27—week.
DUFF OPERA CO.: Seattle, Wash., Jan. 23-25, Spokane Falls 27-29, Walla Walla 30, Salt Lake Feb. 1.
EMMA ABBOTT OPERA CO.: Atlanta, Ga., Jan. 22-25.
GILBERT OPERA CO.: Sharon, Pa., Jan. 23-25, Ashtabula, O., 27-29.
GRAU (FITZGERALD) CO.: Omaha, Neb., Jan. 24, 25.
GRAU OPERA CO.: Philadelphia, Pa., Jan. 13—two weeks.
HARVARD QUARTETTE: Joplin, Mo., Jan. 22, Warrensburg 23.
HATCH OPERA CO.: Jerseyville, Ill. Jan. 22, Carrollton 23, Litchfield 24, Taylorville 25.
JUCH OPERA CO.: San Francisco, Cal., Jan. 13—two weeks.
MCCAULL OPERA CO.: Detroit Jan. 22-25, Cleveland 27—week.
MCGIBENY CO.: Lebanon, Tenn., Jan. 22, Murfreesboro 23, Shelbyville 24.
MME. FRYE'S CO.: Bristol, Ct., Jan. 22, Naugatuck 23, New Milford 24, Canaan 25.
NOSS FAMILY CO.: Vinton, Ia., Jan. 22, Marion 23, Belle Plain 24, Marengo 25, Newton 27, Boone 28, Omaha, Neb., 29, Plattsmouth 30, Council Bluffs 31-Feb. 1.
NASHVILLE STUDENTS: Nobleville, Ind., Jan. 22, Greenfield 23.
OOLAH CO.: Baltimore Jan. 20—week.
SAID PASHA CO.: Denver, Col., Jan. 20—week.
THE GONDOLIERS: New York City Jan. 7—indefinite.
PEARL OF PEKIN CO.: San Francisco, Cal., Jan. 13—two weeks.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIANS: Baltimore, Jan. 20—week.
FORRESTER'S BURLESQUE CO.: Syracuse, N. Y., Jan. 20—week; Pittsburg 27—week; Brooklyn, Feb. 3—week.
HOWARD BURLESQUE CO.: Cleveland, O., Jan. 20—week.
HOWARD ATHANEUM CO.: Denver, Col., Jan. 20—week.
HERRMANN'S TRANSATLANTIQUE CO.: Brooklyn, N. Y., Jan 20—week.
HYDE'S CO.: Philadelphia, Jan. 20—week.
IRWIN BROTHERS.: Chicago, Jan. 20—week.
KERNELL'S CO.: Paterson, N. J., Jan. 20—week.
LONDON SPECIALTY CO.: N. Y. City, Jan. 20—week.
LILY CLAY'S GAIETY CO.: N. Y. City, Jan. 20—week.
NELSON'S CO.: Grand Rapids, Mich., Jan. 20—week.
NIGHT OWLS CO.: Brooklyn, N. Y., Jan. 20—week; Newark, N. J., 27—week.
RENTZ-SANTLEY CO.: Pittsburg, Pa., Jan. 20—week.
ROSE LISLE CO.: VanWert, O., Jan. 20—week.
REILLY-WOODS CO.: N. Y. City, Jan. 20—three weeks.
ROSE HILL'S CO.: Milwaukee, Wis., Jan. 20—week; Newark, N. J., 27—week; Philadelphia, Feb. 3—week.
TWO MACS CO.: N. Y. City, Jan. 20—week.
VAIDIS SISTERS: Cincinnati, O., Jan. 20—week.
VALLE'S VAUDEVILLES: Newark, N. J., Jan. 20—week.

MINSTRELS.

BARLOW'S MINSTRELS: Dayton, O., Jan. 20-22.
CLEVELAND MAGNIFICENT MINSTRELS: Colorado Springs, Col., Jan. 22, Aspen 23, Leadville 24, 25.
CLEVELAND'S CONSOLIDATED MINSTRELS: Buffalo, N. Y., Jan. 22.
CUSHMAN-THOMAS' MINSTRELS: Washington, D. C., Jan. 20—week.
FIELD'S MINSTRELS: Opelika, Ala., Jan. 22, West Point, Ga., 23, Atlanta, 24, 25, Gainesville 26, Athens 27, Augusta 28, Macon Feb. 1, Americus 2, Thomasville 3, Jacksonville, Fla., 7, 8, Gainesville 9, Ocala 10, Orlando 11, Sanford 12, Palatka 14, St. Augustine 14, Brunswick, Ga., 16, Savannah 17.
PRIMROSE-WEST MINSTRELS: Indianapolis, Ind., Jan. 22, Decatur, Ill., 25.
WILSON'S MINSTRELS: Chicago Jan. 20—week.

MISCELLANEOUS.

BRISTOL'S EQUINES: Brunswick, Ga., Jan. 23-25.
BARTHOLEMEW'S EQUINES: Lawrence, Mass., Jan. 20—week; Manchester 27—week; Lowell Feb. 3—week.
BUFFALO BILL'S WILD WEST: Barcelona, Spain, Dec. 26—ten weeks.
ELI PERKINS CO.: Pueblo, Col., Jan. 24, 25, La Junta 26.
GILLETT'S WORLD ON WHEELS: Harlem, N. Y., Jan. 20—week.
G. PAUL SMITH'S MONOLOGUE: Warsaw, Ind., Jan. 22, Buffalo 23, Toronto, 24-27, Buffalo 28-30, Oberlin O., 31.
HERRMANN: Cleveland, O., Jan. 23-25.
KELLAR: Keokuk, Ia., Jan. 24, 25.
LAST DAYS OF POMPEII: Minneapolis, Minn. Jan. 20—week.
NYE AND RILEY: Mankato, Minn., Jan. 22, Sioux Falls, Dak., 23, Sioux City, Ia., 24, Waterloo 25, St. Louis 27, Cincinnati 28, Portsmouth 29, Louisville, Ky., 30, Bowling Green 31, Nashville, Tenn., Feb. 1, Memphis 3, Little Rock, Ark., 4, Hot Springs 5, Pine Bluff 6, Dallas, Tex., 8.
OLIVER WREN: Warsaw, Ind., Jan. 23, Bourbon 24, Valparaiso 25.

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THE MOVING HORSE EFFECT.

NEW YORK, Jan. 11, 1890.

To the Editor of the Dramatic Mirror:

SIR—Will you permit me to correct an inadvertent error in a name in my letter last week on electric lighting? I alluded to Alfred Bradwell, the property artist of the Metropolitan Opera House as Edward Bradwell.

May I also take the opportunity of adding that the mechanical effect used for the horse race in The County Fair was used on the production of a piece called Josiah Allen's Wife at Providence, R.I in May, 1882. In that case a horse and wagon travelled along a country road, remaining in sight of the audience. I believe that the horse was the only motive power, the squirrel cage arrangement being nicely balanced.

The addition of an electric motor in the instance of The County Fair acts only in this way; that by relieving the horses of the labor of moving the dead weight under their feet they can obtain the speed of ordinary gallop as they have only to carry themselves and their riders.

I presume it is the application of this "force in aid" which is the foundation of Neil Burgess' patents, as the general mechanics of the effect, in addition to their being founded on general principles, have had a prior publication and use both in America and England.

Although I may entertain much doubt as to whether the effect is entitled to a patent, I not the less hope Neil Burgess may reap a rich reward from his excellent application of it.

Truly yours,
SYDNEY CHIDLEY.

THE FREE PASS QUESTION.

To the Editor of The Dramatic Mirror:

SIR.—I take the liberty of addressing you a few remarks on the subject of free passes, which may prove interesting to your readers in the profession.

It is very probable that the general public has little or no idea of the extent to which complimentary tickets are asked for, or of the great hole they leave in the managerial pocket-book, which is generally thin enough. Yet this has much to do with the prevalent bad business on the road.

Nowadays the editors, reporters and even the compositors of all the papers, daily and otherwise, must be remembered; there are always two or three of the stockholders who must not be omitted; there are the friends of the manager himself, who thinks he is only losing his ticket and the time taken in checking it off, never taking into account the price he could get for it were it disposable; then there are the friends of the musicians, the ushers and house attachés who are always smuggling in their friends. Then come "comps" for window work, "comps" for programming, "comps" for props, "comps" for everything under the sun until in many cases the theatre is filled night after night with the same complimentary gang. The paying public takes what seats are left after the deadhead has got through."

Why is it that people who would be ashamed to ask a manager for the loan of a sum equivalent to the price of the ticket, never hesitate to solicit the latter? The manager of course does not like to refuse what appears on its face so small a favor, and thus cheats himself of so much money, and this without getting credit for any extraordinary generosity.

Why should this be? The manager pays for what he gets. He has to pay his people their salaries. He pays his printers, his musicians, his ushers. He pays his baggage men, his landlord, his railway fares, yet all these people want free passes from him!

I hope, and presume every manager hopes as I do, that outsiders will learn to be ashamed of asking for complimentaries, realizing what interest the manager has in utilizing every seat in the house. In this, of course, I do not include the press. No manager would refuse to recognize reputable publications to an extent compatible with its importance. But the "comp" fiend is particularly exasperating in small one-night towns, and yet it is in such places that the manager most needs his room. In most cities the theatres set apart one or two nights for the press, and this seems a good scheme for obvious reasons. Yours faithfully,

A. MILO BENNETT.
Michael Strogoff Co.

AN OLD ACQUAINTANCE.

BOSTON, Mass., Jan. 17, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Apropos of Mr. Marston's capital article on "The Decline of Scenic Art," I want to put in a protest against a certain piece of scenery which theatres on the road, and, indeed, theatres in cultivated Boston, are wont to hoist upon the public.

I refer to the scene representing to be a parlor, but whose only salient claim to this designation lies in the fact that the canvas is painted in spots in imitation of oil paintings, mirrors, and mantelpieces, and that there is a prevalent combination of yellow and red, which, when inspected from the rear seats of the house, bears a certain resemblance to wall-paper.

One's æsthetic sense is not injured to an exceeding extent by a few views of this exhibit of scenic art; but when it is set before you one night as the presence chamber in Richard III., and on another night as the Princess' boudoir in Adrienne Lecouvreur, and when these startling and incongruous changes increase as the year goes on, then it is that the mind revolts. Very truly yours,

FREDERIC E. MCKAY.

NORA'S FORGERY.

NEW YORK, Jan. 20, 1890.

To the Editor of the Dramatic Mirror:

SIR.—It seems to me that Wylde Thyme takes a lax and somewhat dangerous view of Nora's forgery in reviewing the Doll's House.

Justice is blind, very properly, and forgery is forgery and amenable to the law. If women in general should be led away by the picturesqueness of Nora's action without regard to her guilt in the eyes of the law, the lesson that the critics deplore in the Doll's House would be only too well learned.

By the way, why did not more of the actors and actresses go to see the Doll's House? It was a Thursday matinee, when they were disengaged. It seems to me a great pity that they are not more interested in the intellectual movements of the stage. Sincerely yours.

MADISON SOULÉ.

THE HELIOGRAPH.

FORT HUACHUCA, Ariz. Jan. 7, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I am not a "captious critic," but I do not like to see a mistake, probably typographical, such as appears in Mr. Barnard's "Science on the Stage." We, and I suppose Mr. Howard in Shenandoah, signal with a heliograph, not a heliotrope. The flash of light (our stations are sometimes fifty miles apart) can be seen further than a flower.

Respectfully, ALLEN SMITH,
Captain 4th U. S. Cavalry.

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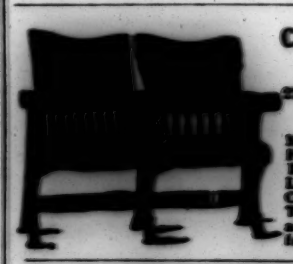

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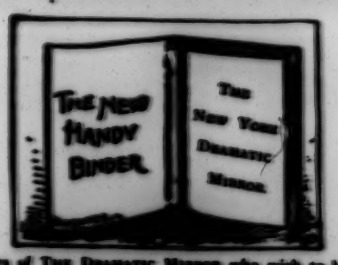

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THE GLOBE—Da hing, jolly Fanny Rice appeared for the first time here as Nadjy. What a greeting she received! A glorious home-coming it certainly was. Everybody tried to applaud louder than everybody else when the fair little lady bounded on the stage and cried, with that fetching little accent of hers, "Yere I yam!" Then she sang that pleasant addition to the Chassaigne score, "What is Love?" and sang it so agreeably that she had to sing it twice over. Very pretty did she look in her costume of white silk gauze, pink ribbons and other dainty feminne adornments, but her appearance then was not a circumstance to her attractiveness in the second act. Then she wore the famous black ballet dress, and danced in a manner exceeding all expectations. No wonder she created a sensation in New York, and appeared in the role nearly 200 times. Her dancing is as odd as it is graceful. It is altogether different from what has been seen here, and for that reason none the less attractive. As Nadjy, Miss Rice undoubtedly made the hit of her career in Boston.

THE HERALD—The addition of Miss Fanny Rice, in the title role, to the artists of the company who appeared in The Drum Major cast, proved of great value in last evening's production. Miss Rice made a pretty picture in the costume of the leader of the ballet, and she won her greatest triumph in the role of the evening. Her dancing in the second act called out a grand demonstration, and she was recalled again and again to acknowledge the applause which rewarded her efforts. Few artists could more completely fill this role, and few have made a more pronounced success in this line than Miss Rice did on this occasion.

THE JOURNAL—The announcement in advance that Fanny Rice was to take the part of Nadjy was sufficient, in addition to the other attractions, to draw a good audience, and the house was literally packed from top to bottom. Fanny Rice's smiling face put the audience in good humor at once; and she sings well, acts and dances charmingly, and introduces an amount of by-play and naivete which gained her a *grand success*. Nothing better for Miss Rice than this part could be imagined. She was recalled many times, both for songs and dances. Her lead in the ballet was one of the best things of the evening.

THE ADVERTISER—Fanny Rice as Nadjy was the favorite of the evening, and upon her appearance was given a splendid reception, which was followed through the evening with plentiful applause and recalls. "As the bright little darling of the stage," Miss Rice was all that could be desired. Her bright, piquant ending of the part, together with her *excellent singing*, costuming and dancing, made her the *ideal* ballet dancer that the opera calls for.

THE POST—It was by far the best performance that the organization has given here. There was a spirit and dash to the different numbers that were decidedly taking. Miss Rice, in the title role, easily won the honors of the evening, for the part has never received a better rendering in this city, and as the pre miere danseuse, in her marvelous costume of black, her graceful dancing called out a triple encore.

THE BUDGET—Fanny Rice as Nadjy is delicious. She has a suggestiveness (not too pronounced), a frequent grace of movement, an impertinent irresponsibility of manner in the turn of her saucy little head, and a general Frenchiness of style that takes immensely. Her singing of "When a Man is Married," brought down the house. Her *moues*, grimaces and wicked little sneers were thoroughly appreciated by the audience.

THE TRANSCRIPT—Fanny Rice led easily as Nadjy, her vivacious ways and graceful bearing having a decided charm. In her black ballet costume she made a decided hit, and her dancing was so favorably received that she had to repeat the dance twice.

THE TIMES—Fanny Rice was greeted with enthusiasm, and her work was appreciated to the fullest extent.

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